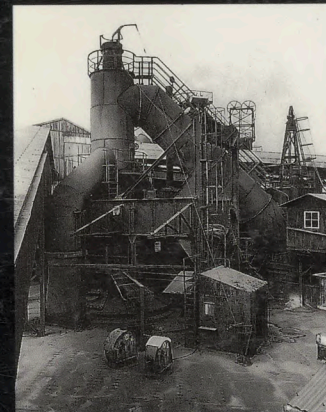
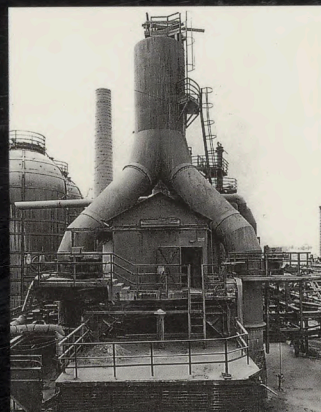
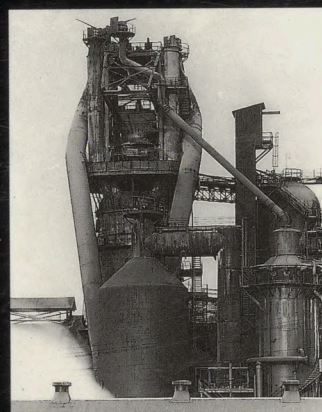
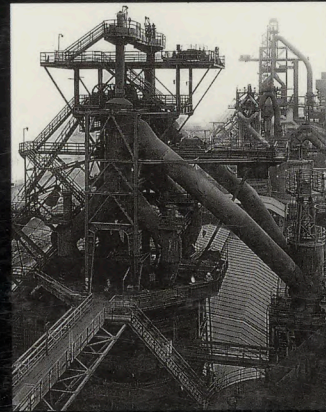
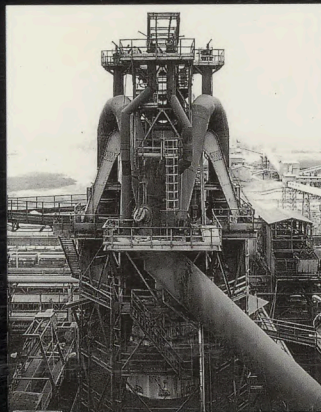
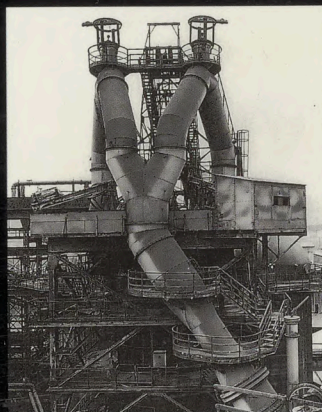
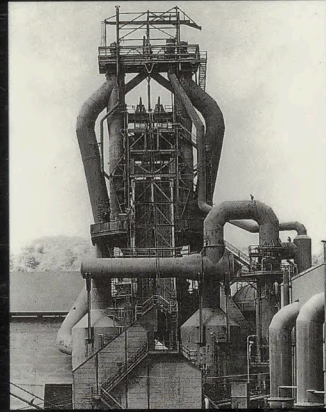
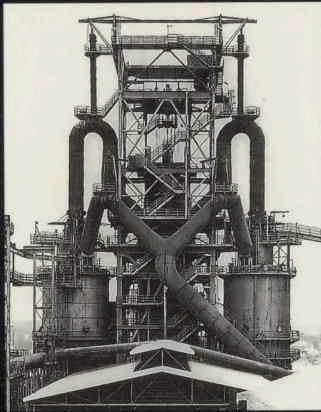
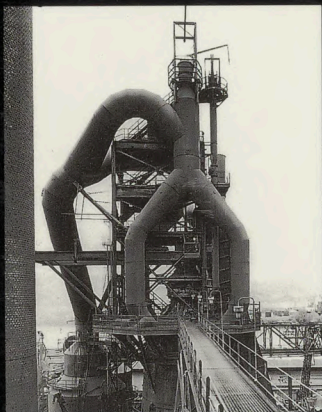


T Y P O L O G I E S

NINE CONTEMPORARY PHOTOGRAPHERS



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BERND AND HILLA BECHER

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LYNNE COHEN

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JUDY FISKIN

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CANDIDA HÖFER

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ROGER MERTIN

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THOMAS RUFF

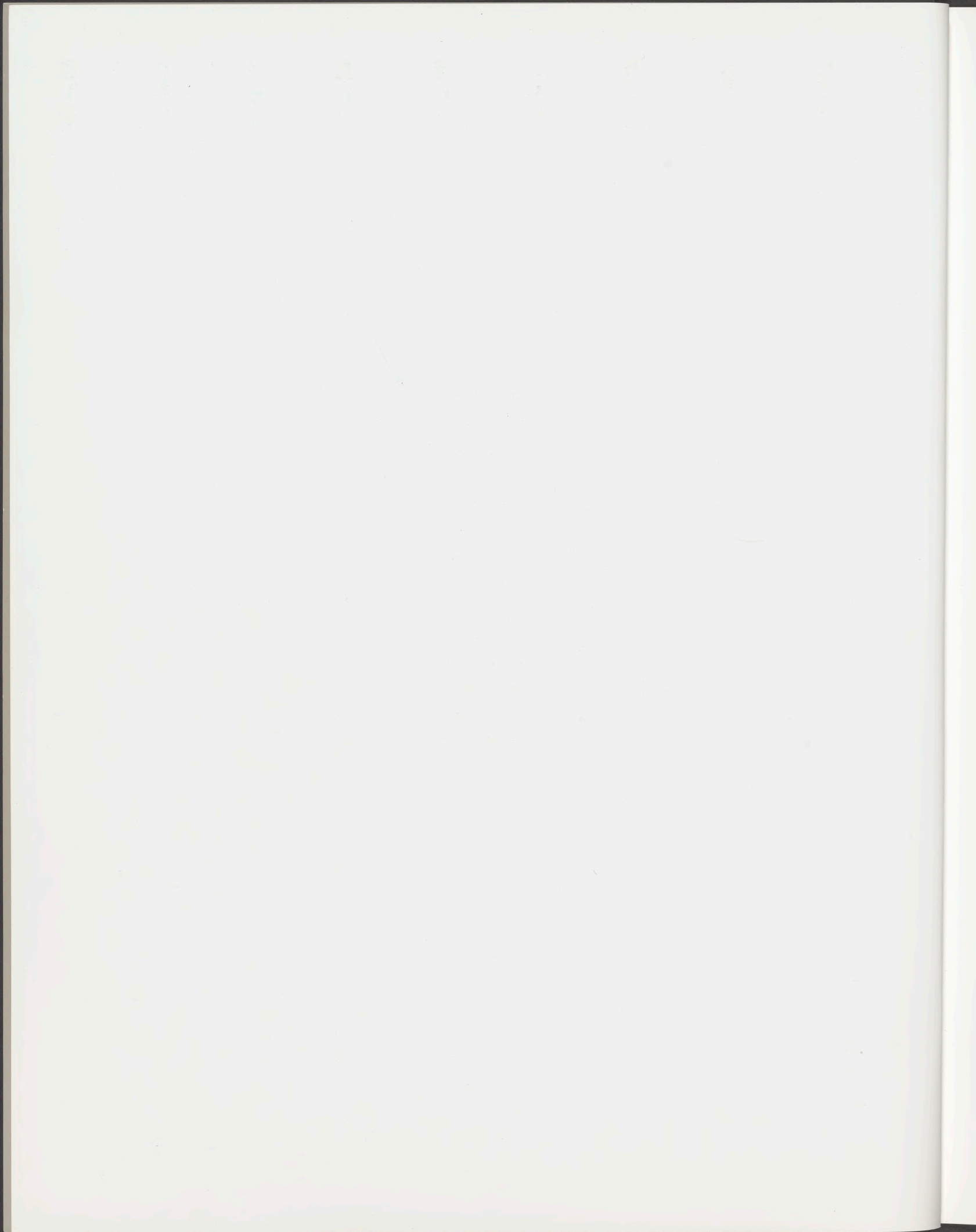
■

EDWARD RUSCHA

■

THOMAS STRUTH

.....



T Y P O L O G I E S

NINE CONTEMPORARY PHOTOGRAPHERS

Organized by

Marc Freidus

Guest Curator

■

Essays by

Marc Freidus

James Lingwood

Rod Slemmons

■

Published by

Newport Harbor

Art Museum

Newport Beach,

California

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L E N D E R S T O T H E E X H I B I T I O N

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PPOW Gallery, New York

Stuart Regen Gallery, Los Angeles

Thomas Ruff, Düsseldorf

Edward Ruscha, Los Angeles

Sonnabend Collection, New York

Thomas Struth, Düsseldorf

303 Gallery, New York

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F O R E W O R D

The Newport Harbor Art Museum is pleased to offer *Typologies: Nine Contemporary Photographers*, the first international survey exhibition to feature photographic suites by artists who use the medium to create an extended portrait of a single type of subject matter. We thank Bernd and Hilla Becher, Candida Höfer, Thomas Ruff and Thomas Struth from Germany, Lynne Cohen from Canada, and Judy Fiskin, Roger Martin, and Edward Ruscha from the United States for their participation.

Typologies continues the Museum's exploration of varied approaches to photography. In addition to periodic presentations from the permanent photography collection, we have hosted a wide range of photography exhibitions, including *14 American Photographers* in 1975, *Fabricated to be Photographed* in 1980, and *Hollywood Still Life*, *Wegman's World*, and *Through Indian Eyes* in 1983. Important exhibitions of photography originated and circulated by the Museum include *Just Before the War* in 1968, *Danny Lyon: Ten Years of Photographs* in 1973, and early photographs by William Wegman, from Edward Ruscha's collection, in 1983. In 1989 we introduced a facet of German photography in the exhibition *Günther Förg*.

The expertise and dedication of Marc Freidus, guest curator for *Typologies*, have culminated in the first major photography exhibition to be organized and circulated by the Museum in several years. We thank Marc for working closely with the staff on this project and extend our appreciation to former chief curator Paul Schimmel, who suggested the project initially.

We are very grateful to Dr. James B. Pick and Dr. Rosalyn M. Laudati for their major sponsorship of this project and their unflagging commitment to the Museum's artistic mission. Funding for this exhibition has also been provided by the National Endowment for the Arts, a federal agency; The Andy Warhol Foundation for the Visual Arts; and the Lannan Foundation.

The Board of Trustees takes pride in presenting this exhibition for the benefit of audiences here and throughout America.

Thomas H. Nielsen, President
Board of Trustees

A C K N O W L E D G M E N T S

The successful realization of an exhibition such as *Typologies* depends on the contributions of many individuals. First and foremost I am grateful to the artists in the exhibition for their generosity with their work, their time, and their ideas. They have been closely involved in the selection of photographs as well as the layout of both the exhibition and the catalog, and this collaboration has been enriching. They have expanded my perception of their works, and this catalog attempts to repay this debt.

I thank the lenders to the exhibition, listed elsewhere, for their generosity in parting with their photographs for the length of the tour. For countless courtesies I acknowledge the artists' representatives: Pat Poncy of Edward Ruscha's studio, Los Angeles; Cherise Chen of James Corcoran Gallery, Los Angeles; Howard Read III of Robert Miller Gallery, New York; Antonio Homem of Sonabend Gallery, New York; Wendy Olsoff of PPOW Gallery, New York; Jörg Johnen and Gertrude Blum of Johnen and Schöttle, Cologne; Max Hetzler and Susanne Kleine of Galerie Max Hetzler, Cologne; Jill Sussman-Walla of Marian Goodman Gallery, New York; Patti Faure of Asher/Faure Gallery, Los Angeles; Lisa Spellman of 303 Gallery, New York; and Nicole Klagsbrun, New York.

As a guest curator residing on a different coast than the Museum, I sometimes tested and often benefited from the exceptional communication skills and cooperative abilities of the Museum's curatorial staff. Following the departure of Paul Schimmel, former Chief Curator of the Museum, Lucinda Barnes and later Ellen Breitman shouldered the responsibility for overseeing *Typologies*. From the very beginning, Marilu Knode, Assistant Curator, acted as the project coordinator for the Museum, deftly handling many of the day-to-day details. Betsy Severance, Registrar, with her usual care, arranged the transport and supervised the handling of the works. Lorraine Dukes, with a refreshing sense of humor, provided the exhibition's administrative foundation. Brian Gray, Director of Design and Facilities, has devoted his talents to the design of the exhibition and overseen its installation. Margie Shackelford, Director of Development, and Kathleen Costello, Associate Director of Development, spearheaded the fundraising efforts for the show. Ellen Breitman, wearing her other hat as Director of Education, Karin Schnell, Associate Director of Education, and Laurie Brown, Artist in Residence, have developed educational programs.

I am especially thankful for the contributions to the catalog of James Lingwood, Adjunct Curator at the Institute of Contemporary Art, London, and Rod Slemmons, Associate Curator of Prints and Photographs at the Seattle Art Museum. Each brings a distinct perspective to the works in the exhibition and helps to unravel the complex riches of these photographs. The catalog was skillfully shaped and edited by Sue Henger, Museum Editor. Assistant Editor Peter Kosenko compiled the bibliographies, formatted the biographies, and aided in translation of research material. Further translations were provided by Ursula R. Cyga and Jasmin Bey Cowin. David Tanimoto, with assistance from Rose Ornelas, is responsible for the elegant design of the book. I am also appreciative of the involvement of Charles Miers of Rizzoli International Publications, through whose efforts the hardcover edition will receive wide distribution.

I am grateful to my colleagues who are participating in the tour of *Typologies*: Barbara Tannenbaum, Curator of Art, Akron Art

Museum, Terrie Sultan, Curator of Contemporary Art, Corcoran Gallery of Art, Washington, D.C., and Sandra Sammataro Phillips, Curator of Photography, San Francisco Museum of Modern Art. For professional courtesies in the early stages of planning I am indebted to Ulrich Keller and Elisabeth Sussman.

Without the support of Paul Schimmel this exhibition would never have been accomplished. He solicited the original exhibition proposal from me, nurtured it through the planning and development stages, and acted as a valued advisor and sounding board. He also provided an incisive and critical reading of my essay. Thanks also to Kevin E. Consey, the Museum's former Director, for his approval of this project in the planning stage.

Finally, I must thank those closest to me. My father, Bert Freidus, made numerous adjustments in his schedule which freed me to pursue this project. My wife, Sandra Gilbert-Freidus, helped in more ways than I can list, including casting her keen editorial eyes on my essay. While I worked on this exhibition, she conceived and gave birth to our son, Aaron. I dedicate my efforts on this exhibition to them both.

Marc Freidus
Guest Curator

TYPOLOGIES

A typology, simply put, is a collection of members of a common class or type. It could be a grouping of physiognomic types, vernacular buildings, or species of monkeys. A typology is assembled by observation, collection, naming and grouping. These actions allow the members of the class to be compared, usually in search of broader patterns. These patterns may reveal biological constants if the subjects are living things, or social truths if the subjects are human creations.

Ordering activities are more often associated with science than the arts.¹ In the past several decades, however, it has been increasingly common for artists to take an analytical or critical stance. In bringing together the members of a class an artist may imply a common essence of the members of the class by emphasizing their similarities. Conversely, the artist might propose a familial relation within the class, stressing their differences. The latter position has prevailed in biological thought at least since Darwin and seems most relevant to the artists in this exhibition. The redundancy of images may seem visually monotonous at first, but ultimately each unique example speaks to us. Once we begin to discern which characteristics are shared and which are specific, we can reap the understanding that is the goal of typology.

This exhibition presents photographic works that depict classes of subject matter, such as Bernd and Hilla Becher's industrial architecture, Thomas Ruff's faces, and Roger Martin's apple trees. The work is only fully effective when viewed as a suite of images, allowing the dialectic between the class and the specific member of the class to become apparent. We see, for example, Düsseldorf differently when its affinities to urban spaces worldwide are explored in a group of Thomas Struth's photographs. The contrast between the given (whether cultural or biological) and its unique mutated form provides an evocation of the postmodern condition, with its denial of originality and emphasis on the social construct.

The artists in this show span several generations. The art of Edward Ruscha and the Bechers developed in the 1960s. The other North American artists—Lynne Cohen, Judy Fiskin, and Roger Martin—emerged during the seventies. And the work of Bernd Becher's students—Candida Höfer, Thomas Ruff, and Thomas Struth—has come to prominence in the past decade. The emergence of these latter photographers² has brought straight photography to the center of discourse about contemporary art, creating a climate conducive to a reevaluation of the North American photographers in this show. Previously, each has won recognition as a highly individualistic photographer, perhaps operating at the fringes of the mainstream.

A working method forms the common denominator for this exhibition, but the backgrounds and goals of these photographers vary considerably. This variety is evidenced by the artist's choice of subject and medium, from Edward Ruscha's artist's book of gas stations to Lynne Cohen's neo-surreal interiors framed in Formica and Roger Martin's entropic, nonjudgmental views of trees. The Bechers utilize the exhibition space as a site for synthetic observation (bringing together views of similar structures which are geographically distant), while Thomas Ruff provides sensory dislocation via the exhibition of large-scale photography (favoring pure presence over useful



Lewis Baltz

Element no. 43 from the series *The new Industrial Parks near Irvine, California*, 1974 Collection Newport Harbor Art Museum, gift of Dr. and Mrs. Richard Squire Jonas

information). Ruff, in fact, has more in common with an artist like Alan McCollum than with Roger Merten. Judy Fiskin's pictures have stronger parallels to the seriality of minimal sculpture than to Candida Höfer's photographs of pregnant spaces. This exhibition hopes to document the power and variety of typological methods rather than to propose an artistic movement or group.

A typology is a specific type of series. Like a series, the elements of a typology have equal weight and no fixed sequence—in a sense, these pictures are modular.³ Compositional decisions are premeditated and consistent from picture to picture. The pictures within a photographic grouping are linked structurally rather than by theme or style. The works in *Typologies* also have a characteristic specific to the medium of photography; they utilize passive methods of description. Style is a secondary issue to these photographers, recalling the 1975 exhibition *New Topographics, Photographs of a Man-Altered Landscape*. Organized by William Jenkins for the International Museum of Photography at George Eastman House in Rochester, New York, *New Topographics* defined an earlier generation of straight photography. The photographers in *New Topographics* sought, to varying degrees, to minimize authorial inflection—Lewis Baltz wrote that “the ideal photographic document would appear to be without author or art”⁴—yet their work, especially Baltz's series *The New Industrial Parks near Irvine, California*, was dominated by its formalism.

The context of *Typologies* is considerably more postmodern than *New Topographics*, although the photographs were made at varying points over the last thirty years. Postmodernism in photography has been defined by authorial absence, institutional or representational critique, seriality, simulation, and appropriation.⁵ It has rarely been connected with documentation, except of a left-oriented activist type. The artists in *Typologies* are certainly not appropriators and do not display a great deal of interest in the use of photography by the mass media. But their work must be seen in the context of postmodernism to understand the self-consciousness with which these artists have arrived at their seemingly old-fashioned methods. The adoption of seriality, a passive frame, and a comparative method of presentation now seems an effective strategy to deal with the limited truth-value of the photograph. Not only is modernism's autonomy repudiated, but a thoroughly critical role for art is proposed, one in which the viewer must play an active role.

It is important to distinguish an art which accepts the fragmentary nature of photography from one which emphasizes the detail. A photograph of a detail is necessarily cut from a whole and emphasizes the arbitrary nature of photography and the authorial power of the photographer. In doing so it proclaims the photographer's subjectivity and disguises the photograph's method of production. The photographers in this exhibition disclose, by their use of repetitive formal structures, how their photographs are made. They have abandoned composition and the pursuit of the masterpiece. They present their subjects clearly and, most importantly, in the same manner from print to print. Like the narrow parameters of a scientific experiment, the elimination of formal variables directs the viewer's attention elsewhere. Here attention is directed both toward the subject of each autonomous picture and toward the photographer's cumulative method of working. The emphasis may be on the ordering activity itself, as in Ruscha, Fiskin, and Ruff, or on the photograph's doc-



Christian Boltanski
Installation of *Les 62 membres du Club Mickey en 1955, 1972* Collection Thomas Cohn, Rio de Janeiro

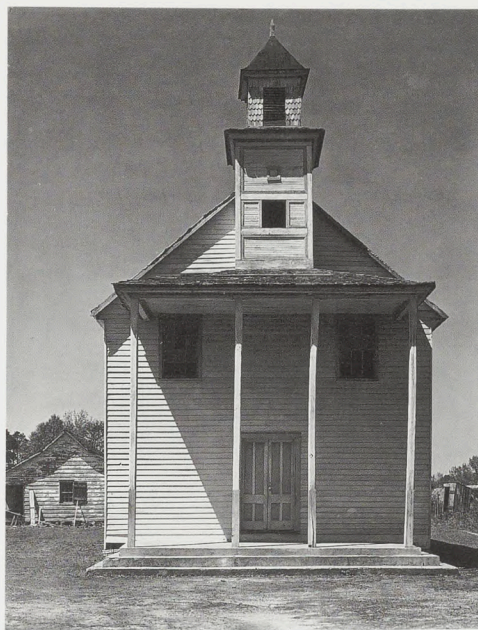
umentary content. Although the work in this show is not narrative or sequential in nature, these artists would likely agree with Leroy Searle's proclamation that "no matter how beautiful, striking, or picturesque, the single photograph is not the critical unit of photographic achievement."⁶

The works in this exhibition can perhaps best be described as fragmentary reports from the photographers' ongoing archives. This distinguishes them from other contemporary photographic work in which the artist also assumes the role of collector and organizer. Among these conceptually self-contained works are Hans Haacke's *Sol Goldman and Alex di Lorenzo Manhattan Real Estate Holdings: a Real-Time Social System, as of May 1, 1971*, John Baldessari's *Car Color Series: All Cars Parked on the West Side of Main Street, Between Bay and Bicknell Streets, Santa Monica, at 1:15 PM, September 1, 1976*, Christian Boltanski's 1972 *Les 62 Membres du Club Mickey en 1955*, and Christopher Williams's *Angola to Vietnam* of 1989. A study of the widely divergent organizing principles behind these groups, from Haacke's socioeconomic critique to Baldessari's investigation of purely arbitrary parameters to Boltanski's historic melancholy, reveals a richness of conceptual strategies that parallels those in *Typologies*.

The archive, not the picture, is an appropriate frame for understanding this work. Perhaps the bulk of non-snapshot photography has been done by commercial specialists, such as portrait photographers, news photographers, police photographers, real estate photographers, and industrial photographers. Each produces a distinct type of picture, usually with a specific commercial, informational, or ritual purpose. The photographers in *Typologies* resemble these specialists, assembling archives of similar images rather than collections of "decisive moments." Photographic historians have increasingly studied entire bodies of work, showing that examining the archive can reveal the ideologies behind and meanings of individual works.⁷ The artists in *Typologies* use their own archives in a similar way, providing a framework for the interpretation of each photograph. At times, they recombine the images in their expanding collections and emphasize different aspects for a given exhibition. The viewer is called upon to compare the picture within a specific grouping, which functions as a sample of the larger archive.

Assembling a specialized archive has probably been practiced more often by run-of-the-mill photographers than by those who have made an aesthetic contribution.⁸ But photographers whose work fulfills both aesthetic and archival conditions seem more relevant to current artistic practice than such modernists as Edward Weston and Alfred Stieglitz. The idea that photographs can become mutually reinforcing by virtue of their grouping runs through the work of the photographers who form the historical backdrop for this exhibit—Eugène Atget, August Sander, and Walker Evans.

Eugène Atget's documentation of turn-of-the-century Paris and its environs provides a model for the documentary photograph as a work of art and for the series as a unit of presenting the work. By placing his pictures into thematic albums Atget was able both to serve his clientele (libraries, artists, architects, and museums) and to provide a structure that helped determine further subjects.⁹ His



Walker Evans
Negroes' Church, So. Carolina, March 1936 Reproduced from the collections of the Library of Congress, Washington, D.C.

extensive documentation of the decorative art of old Paris—its doorways, facades, windows, ornaments—provides an example of the photographer as collector of material culture. A voracious collector, Atget wished not only to symbolize a class of subject matter but to visually possess all the members of the class. Atget's albums, which he assembled and sold intact when possible, demonstrate that he was aware of the different meanings that could be generated by selective groupings drawn from his archive. Atget's encyclopedic range has caused his influence to be felt in other specific ways: in Martin's concentration on trees, in Struth's empty streets, in Fiskin's use of light.

August Sander, around 1924, decided to expand upon his substantial archive of portraits of farmers and rural dwellers and to create a photographic portrait collection documenting classes, occupations, and social roles in Germany. He planned to present his work through a series of portfolios, each characterizing one facet of society. Sander sought subjects who might function as archetypes, expanding the reach of his portrait of society.¹⁰ By omitting the names of the subjects in his book *Antlitz der Zeit* (Face of the Times) he attempted to transcend photography's objective qualities by inducing the viewer to move from the particular to the general when studying his typology. The methodical, quasi-scientific aspect of Sander's project was as important as his perception of society's structure. As Alfred Döblin noted in the introduction to *Antlitz der Zeit*, "Only through studying comparative anatomy can we come to an understanding of nature and the history of the internal organs. In the same way, this photographer has practiced comparative photography and therefore found a scientific point of view beyond the conventional photographer. It is up to us to read the various interpretations of his photographs."¹¹

The American photographer Walker Evans became aware of the work of Atget and Sander early in his career, praising Sander's "photographic editing of society" as a "cultural necessity."¹² His 1938 volume *American Photographs* utilized unprecedented sophistication in the sequencing of photographs. Like Atget he was a voracious photographic collector of material culture, a habit which reappears in the work of Fiskin and Martin. More important, perhaps, for the photographers in *Typologies*, was Evans's development of a style in which the photographer appears to be absent, allowing the subject matter seemingly to present itself directly to the viewer. Evans's is a "documentary style,"¹³ as opposed to a literal document, whose component parts (framing, use of perspective, lighting, and printing) all remain hidden. This diminution of authorial voice, which Evans derived in spirit from Flaubert's novels, is shared by the artists in *Typologies*. These photographers make their statements through the rigorous presentation, categorization and comparison of the phenomenal world, all the while acknowledging that objectivity is not a simple matter.¹⁴

Edward Ruscha's photographic books number among the most enigmatic contributions to the art of the past three decades. Since this exhibition takes Ruscha's work as its starting point, it must be admitted that while his typological presentation of subject matter yields an appearance of rationality, it does not guarantee that the resulting work is any less perplexing. Gregorio Magnani has noted a similar paradox in the work of the Bechers and their students: "This is a body of work distinguished by the clash between its extreme clarity of presentation and apparent lack of ambiguity on the one hand, and its high resistance to interpretation on the other."¹⁵

Ruscha published his first photographic book, *Twentysix Gasoline Stations*, in 1962. Others, including *Some Los Angeles Apartments*, *Every Building on the Sunset Strip*, and *Thirtyfour Parking Lots in Los Angeles*, soon followed. Ruscha has recounted that his primary intention was to create a product with a mass-produced finish, akin to an instruction manual. The title, design, and typography were decided before he shot the photographs. This was in part a reaction against the process orientation of abstract expressionist painting, and Ruscha's paintings of the time are also premeditated. The serial and unexpressive nature of the book neatly paralleled the just-emerging pop art of Andy Warhol, whose thirty-two nearly identical Campbell's soup can paintings were shown at the Ferus Gallery in Los Angeles in 1962.

The casually framed photographs depict the unglamorous and barren surroundings of twenty-six gas stations between Los Angeles and Oklahoma City. Ruscha made this trip home frequently. Repetition and overstatement define the book's rhetorical mode, evoking the monotonous quality of the drive through the desert. In taking such mundane objects as gas stations, apartments, swimming pools, and empty lots as the subject matter for his books, Ruscha humorously engaged his everyday life, as did many funk and assemblage artists in California.

Ruscha's intention was that these pictures be artless and casual—that is, informational but not too informational. The night views in *Twentysix Gasoline Stations* are blurry due to the long exposure time and lack of a tripod—their lack of detail does not seem to have disturbed Ruscha. Ruscha noted at the time that he was uninterested in "still photography, that is, limited edition individual, hand processed photos."¹⁶ One may presume that he objected to the modernist aesthetic this implied as much as the preciousness of the print. However, just as Walker Evans's laconic style is instantly recognizable, so Ruscha's snapshot aesthetic and grouping of images clearly mark his work. In 1972 he acknowledged their historical specificity: "I like the anonymity of photographs, but you can never achieve it. Years from now people will know that they were done in the 1960's."¹⁷

The subjects Ruscha chooses are almost all temporally or geographically specific. The price of gasoline, the palm trees, the shape of swimming pools, and the style of architecture identify the Southwest in the 1960s. Like much of the work in *Typologies*, Ruscha's subjects are presented without judgment, as examples of some species worthy of study. Certainly Ruscha revels in the peculiarity of his subjects as much as in their ordinariness. Like his paintings of objects or words, Ruscha's photographic series examine the area where rationality and language fail.



Andy Warhol installation at Ferus Gallery, Los Angeles, 1962
Courtesy Seymour Rosen, Los Angeles

Hilla and Bernd Becher have made typological presentation a central aspect of their work. They subtitled their first major book "A Typology of Technical Constructions." They began building their archive of photographs of industrial structures and workers' housing around 1957. As these pictures began to be exhibited in the late sixties their relevance to many disparate artistic currents overshadowed the historical concerns that seem so important today. They were exhibited at a museum of applied art as well as at art museums, championed by minimal sculptor Carl Andre, and seen as a conceptual, Duchampian evocation of "anonymous sculpture." The conceptual reading of their work was reinforced by their displaying the photographs in a grid pattern, usually three high and three wide. Rarely was the fact that the grid existed primarily to create a frame within which the component photographs could be compared and read given sufficient emphasis. If one went beyond a study of the Bechers' formal methods, their historical concerns were evident. George Jappe pointed this out in 1971:

Typological comparison allows a concealed ideology (on industry's part, not the artists') to be deduced.

Pit hoists, for example, were built by engineers in industrial areas, far from the public gaze. They were therefore not made to look like "towers" but like big machines, which is what they are; we can still accept them today as entirely "honest," marked as they are purely by their function and not by some obsolete ideal of beauty. Water towers, on the other hand, were built at the highest point in a given town or neighborhood, and the nineteenth-century bourgeois were unable to accept so unavoidable an emblem of their primitive bodily needs; they disguised the oval container, high up on its iron frame, as a church tower or as a medieval fortress.¹⁸

The conclusions Jappe draws are based in large part on the decisions the Bechers made regarding photographic form, choice of subject, and mode of presentation. Among the comparisons made in the Bechers' typologies are those based on the structures' function (water tower, blast furnace, cooling towers, etc.), shape, size, location, materials, date, and multiple views of a single structure. As their archive expanded so did the types of possible comparisons. The water towers in *Typologies*, unlike those described by Jappe, are a type specific to New York City. The two pieces depicting winding towers illustrate very different organizing principles—one large scale and durable, the other ad-hoc. The comparisons are not didactic, but in bringing together disparate views and distant objects they provide an entirely new experience. In 1974 the Bechers noted that they sought "to collect the information in the simplest form, to disregard unimportant differences and to give a clearer understanding of the structures. We wanted to provide a viewpoint or rather a grammar for people to understand and compare different structures. This is often impossible in their natural setting."¹⁹

The Bechers often go to great lengths to make their comparisons as clear and consistent as possible. They most frequently utilize a high viewpoint (often erecting scaffolding), photograph the most planar view of a structure (its silhouette), and use the perspective correction controls of a view camera. They photograph in even light and come close to filling the frame with the main structure; this not only minimizes temporal and geographic clues but provides an identical photographic scale to objects of disparate sizes.²⁰

A photographic typology not only provides a new setting for the study of a subject, it visually preserves that subject. From the start the Bechers understood that the structures that interested them, those whose external form visually mirrored their function, represented a specific moment in the history of industrialization. Both the structures and the way of life they represented were in the process of disappearing as a result of technological obsolescence as well as depletion of natural resources. Thus the Bechers often find themselves in a race against the clock. Of the mineheads reproduced in their 1985 book on the subject, forty-five were then in use, thirty-nine were abandoned, and eighty-eight were already destroyed, despite the fact that almost all were twentieth-century creations.

The Bechers have expanded and refined their project during the past decade. In addition to their self-contained typological groupings of prints they have exhibited larger prints which can exist autonomously. When exhibiting these prints they have used either a wall or a room as a typological unit. They have worked extensively with the more complex, often anthropomorphic, forms of blast furnaces. Certain works, such as the series of typologies depicting details of coke plants and hot blast stoves exhibited at Sonnabend Gallery in 1988, are overt in their biomorphic, even sexual, implications. The Bechers' stated admiration for nineteenth-century photography and Flaubert seems more appropriate than ever. As Hilla Becher has noted, admiringly, "In the 19th century, you have both the object and the metaphor and if you use them in the right way it becomes so fascinating that in the end you can really say: this is a certain object, it has a name and so on, but it also stands for a certain historical condition."²¹

In 1975 the Bechers were among ten artists included in the exhibition *New Topographics*. Much attention was paid to this exhibition's concentration on suburban development and vernacular architecture. The Bechers' relation to the other photographers in *New Topographics* was tangential, considering their historically specific choice of subjects, their participation as the only Europeans, and their use of multiple images to comprise a single artwork.

During the past decade *New Topographics* has served as a point of reference for many photographers. Roger Martin, living in Rochester in 1975, was quietly beginning his work with an 8 x 10 inch view camera. Since the early seventies he had photographed friends and, increasingly, trees. Martin used a 35mm camera in a manner that drew attention to formal characteristics peculiar to photography, such as radical cropping, time exposure in conjunction with electronic flash, and wide angle perspective. Photography can be said to be a subject as well as the medium of Martin's pictures. His early photographs reveal an interest in formal effects that could not be pre-visualized. But the aggressive camera work and dark tonalities in these early photographs were gradually superseded by a vision more

accepting of the object before the lens. Mertin's last 35mm photos of trees were highly naturalistic, making his jump to large format a logical step.

Mertin's formal development occurred in tandem with a substantial shift in his pictures' mood. His earlier pictures often suggested estrangement and alienation. Bound, isolated, or otherwise unnatural trees functioned as stand-ins for human beings, with these aspects heightened photographically. This symbolist background, reflecting Mertin's studies with Minor White and Nathan Lyons, is unlike that of the other artists in *Typologies*. In departing from this position Mertin began to avoid the archetypal or symbolic subject, eschewing judgment or inflection. As Mertin continued to photograph trees he began to emphasize not only the most unusual trees, but almost any tree. This move from the unique subject to the common paved the way for Mertin's adoption of a technique that minimized formal intervention and emphasized transcription.

In his view-camera work, Mertin seems to have taken to heart Jenkins's description of the "new topographer's" viewpoint as "anthropological rather than critical, scientific rather than artistic."²² His contact prints of trees, basketball hoops, and suburban architecture seem almost compositionless, providing a view of his subjects reminiscent of a nineteenth-century topographic survey. Repetition of a single motif, such as basketball hoops, and avoidance of assertive composition signal the serial nature of this work. Mertin collects his subjects dispassionately, without providing any hierarchical organization. Mertin's attitude would certainly be "more is more," reversing Mies van der Rohe's famous dictum. Thus he gives us a plethora of photographs of apple trees, where one would suffice to give the general impression.

Mertin has chosen a variety of motifs through which to explore the gentle interface of man and nature. His views of trees, of which the Poultneyville Orchard series is a small subgrouping, often focus on the ubiquitous and ordinary aspects of the natural within a suburban environment. The tone is always nonjudgmental and highlights man's subtle acts of creativity. He shuns subjects that speak of the interaction of man and nature as a violent clash—unlike, say, Robert Adams.

The decorated trees of *Die Tannenbaumserie* have been a favorite motif of Mertin's since he shifted to color materials in the late seventies. Mertin frequently documents the ad-hoc nature of everyday life, seeking subjects through which he can explore this serially. Not surprisingly, this emphasizes the role of ritual within daily life. Self-definition within a socially constructed reality has emerged as a question central to Mertin's work. He shows Christmas not as a commercially debased institution, but as an avenue for personal expression. Perhaps more than any of the other photographers in this exhibition, Mertin suggests that normal is acceptable, that there is enough uniqueness in the everyday, that plenitude and democracy may be their own rewards.

Where Mertin seeks that which is vernacular, local, and comfortably in balance, Thomas Struth presents a global vision with a sharper critical edge. His photographs of urban architecture suggest an appreciation of man's efforts to humanize and personalize the environment. But they prove that larger social forces are at work in the urban environment and emphasize that "the role of architecture

as signifier of every society's values and structures is underestimated."²³

Struth, who studied with Bernd Becher at the Düsseldorf Kunstakademie between 1976 and 1980, has suggested that the Bechers' influenced him most strongly in their interest in history and understanding of the interrelationships between the arts. His use of a typological methodology was established earlier, during his days as a student of the painter Gerhard Richter. Struth's early photography and use of found photographs examined the production of photographic meaning especially as influenced by context, formal method, and serial presentation. Under Richter, Struth in 1975 made a series of forty-nine photographs, displayed in a seven-by-seven grid, of various streets viewed from an identical centered perspective. Like Ed Ruscha's pictures of gasoline stations, which Struth had in mind, these photographs were more an examination of what art could be than they were an exploration of the objects before the lens. They also owe a debt to Richter's *48 Portraits* of 1971-72, which stand out as an examination of the catalog/archive/encyclopedia as a repository of historic knowledge.

Under Richter, Struth had satisfied his desire to avoid subjectivity by a conceptual structuring of the work. Working with the Bechers taught him that he could achieve the same effect in a less rigidly structured way, one more open to intuition and discovery during the act of photographing. While Struth cites his 1977 photographs of Düsseldorf as his breakthrough, the earliest works he still exhibits date from his 1978 residence in New York. These photographs employ the same subjects and central perspective of his early conceptual work, but Struth's precise selection of subject makes the differences between the formally identical pictures more pronounced. Struth's Soho, epitomized by the deserted, rubbish-strewn *Crosby Street*, reveals the commercial, nonpublic underbelly of the city. *West 44th Street* captures aspects of New York's distinctive early twentieth-century phase as a vital center of culture. *United Nations Plaza* shows a more homogenized aspect of the city, the postwar international style architecture robbing it of its character.

The scarcity of people in these photographs inevitably prompts comparison to Eugène Atget's photographs of unpopulated Parisian streets and mention of Walter Benjamin's observation that Atget's pictures have an uncanny psychological component, resembling the scene of a crime. Struth, who chose to title his first major publication *Unconscious Places*, states that "if the scenes are empty, the effect is stronger, that's all, and when you look at these empty streets you can more easily imagine yourself in the space."²⁴

As Benjamin Buchloh has noted, Struth functions as something of a global *flâneur*, and his project does have references to multinational corporate culture.²⁵ Highrise buildings in Tokyo, New York, or Paris function similarly in their negation of local identity. Struth contrasts this with photographs of extreme historic specificity—the collision of the old and new in Naples, dilapidated worker housing in Germany's Ruhr district, and the postwar German urban construction that Struth perceives as "non-historical in the sense of a lack of history. These new buildings . . . speak about guilt. They seemed to me very set-back and shy, very restricted, they said something like 'we stay back and we do not say a word, because we may not say anything anymore.'"²⁶



Gerhard Richter
Forty-eight Portraits, 1971-72 Installation at Venice Biennale, 1972 Courtesy of the artist

Struth's streets are best understood as places defined by the relationships between buildings. His centralized perspective highlights these relationships rather than the buildings' facades. A similar motive informs Struth's family portraits and pictures of museum visitors. The representation of human connections and humanist institutions provides something of a positive foil to the seemingly rigid architectural environment. Many of Struth's portrait subjects and the visitors to museums seek a dialogue with history and a respite from alienation. In all these works Struth examines not things but relations, the complex social network in which we live.

Like Struth, Lynne Cohen and Candida Höfer understand that our environment both influences and symbolizes who we are. Each artist specializes in a specific range of interior architectural subjects. Susan Butler has described their projects:

Both Cohen and Höfer exploit the particular effect which accrues from showing empty interiors through the camera's single-point perspective The spaces become more easily intelligible as sites implicitly constructed or adapted for certain behaviors and activities, in effect representations of possible sets of pre-existing social narratives or imperatives. At the same time, the exaggerated architectural geometries appearing in the photograph point back to the camera's particular ordering of vision.²⁷

Cohen's *Target Ranges* and *Observation Rooms* certainly document spaces in which behavior is circumscribed by architecture. But her subjects also display a sterility, a dislocation from everyday experience, a gentle surrealism that Cohen has described as the feeling that the scenes should be roped off like a museum display. The empty chairs she often depicts appear ill at ease, with an aura of human absence. She shows that our own society can constitute a field for cultural examination, that we are sufficiently alienated from our culture to find it full of "otherness." Reality is frequently encountered in reproduced or simulated form, whether targets in a *Target Range*, painted or photographic murals, stuffed animals, all manner of portraits, or training environments such as flight, driving, or beautician schools.

Cohen's pictures overflow with irony and, especially in her earlier work, demonstrate a love/hate relationship with kitsch. Her evolving concept of this work has enabled her to shift emphases over the years, while still presenting two decades of photographs as a unified body of work. Cohen's pictures were first published in 1974 by William Jenkins, the curator of *New Topographics*. Jenkins placed Cohen's photographs in a documentary tradition that included Atget, Evans, Diane Arbus, and Nicholas Nixon.²⁸ Cohen, like Evans, then presented her work in the classical documentary manner, as 8 by 10 inch contact prints that allowed the subject matter to speak for itself. It was not immediately clear that her work was less concerned with the inhabitants of these spaces than with the unfamiliarity of the spaces themselves.

Cohen imagined her subjects as sculptural tableaux. She expanded her initial range of familiar subjects, such as homes,

restaurants, and public meeting places, to include offices and training environments. She used the camera's heightened perspective to intensify the feeling that one could not easily imagine oneself within these spaces. Over the years Cohen has eliminated specific, documentary reference to date and location of her photographs, preferring to give them a generic title written directly on the photograph's overmat. Perhaps in response to having been mistaken for a social documentarian, Cohen enlarges her prints far more than is necessary for clear transmittal of content and frames them in tacky Formica frames, often of ersatz marble. By emphasizing the "art object" character of her pictures, Cohen now flirts with a different sort of misinterpretation—the idea that she fabricates the environments she photographs.

Cohen's acts of surveillance display a wide variety of concerns. She plays photographic specificity against generic verbal description. She uses pictures within pictures to simultaneously explore tautology (like Thomas Ruff) and the cultural implications of our image environment (akin to Nathan Lyons). Her philosophical interest in display and the nature of art recalls Marcel Duchamp, Richard Artschwager, and such recent artists as Guillaume Bijl. Yet she combines her interest in "art about art" with an evocation of real-world issues such as militarism, psychological violence, and use of authority.

Cohen's pictures are indeed acts of surveillance, as her subjects are usually specialized environments, spaces not encountered in day-to-day life. Candida Höfer, on the other hand, is fascinated by a more public space, one in which the focus is on mass behavior rather than the individual. Her emblem is not the solitary empty chair but the lecture hall.

The contrasts between Cohen and Höfer illuminate just how specialized each is in her choice of subject matter and presentation. Höfer makes her color photographs with a hand-held 35mm camera, a practice closer to the snapshotter than to the documentarian. Her spaces are rarely new, and certainly do not suggest the hand of an impersonal corporate designer. Rather they have a patina of time coupled with a sense of pragmatic adaptation, such as the modern chairs in the Campo Santo in Pisa or the espresso machine in Palladio's Teatro Olimpico in Vicenza.

Of all the artists in this exhibition, Höfer may be the most formal and intuitive in her working methods. Her subjects are not defined with the programmatic precision of the Bechers or Judy Fiskin. Her compositions are the least rigid in this exhibition, but they are clearly determined by the subject matter rather than the desire to make a beautiful picture. She does not set out to create a typology but feels that she unconsciously works towards this goal.²⁹ She recognizes a relationship between her pictures that goes beyond her intentions and utilizes this relationship in organizing and grouping her photographs.

In the early eighties Höfer concentrated on spas, restaurants, and other publicly accessible places of recreation. Höfer's subject was clearly not architecture, but architecturally enclosed space as an arena for public action. The repetition of elements within a picture—lounges, desks, chairs—emphasizes the ordered, circumscribed nature of the activities for which these interiors were designed. However, the unplanned modifications of daily life—blankets on lounges at a spa or table settings in a restaurant—charge Höfer's spaces



Judy Fiskin installation at Newspace, 1982
Courtesy of the artist

with meaning. She is drawn to the positive aspects of public or communal interaction. Her warm colors and light-filled windows soften any implications of social regimentation, as does her obvious distaste for excessive symmetry and perfection.

In the last few years, Höfer's attention has shifted away from recreational spaces toward sites devoted to knowledge and culture, including universities, libraries, and especially museums. She chooses sites that carry an aura of history, such as the Sorbonne and the University of London. Although this shift in subject matter occurred gradually, it indicates her increasing interest in the spaces themselves rather than their potential occupants. Her pictures of plaster casts of classical statuary in the Akademisches Kunstmuseum in Bonn refer more to the conflict between order and disorder than to museum visitors or the politics of taste and display. It is clear that Höfer considers a reasonable amount of chaos to be enriching, maybe even soothing. For her, photographing is an act of approval.

Judy Fiskin's photographs instantly announce a more ambivalent stance toward their subjects. On first encounter, the distinctive physical characteristics of the photographs themselves stand out: black-bordered, contrasty, bleached out black and white images a mere $2\frac{3}{4}$ inches square float on a proportionally large white field of photographic paper. Fiskin's subjects, which include vernacular architecture, desert flora, museum displays of furniture, and flower arrangements, appear isolated, detached from space. We apprehend them as things, not as places. Fiskin collects these objects in series, such as *Dingbat*, *Military Architecture*, *Stucco*, *Desert Photographs*, and *Portraits of Furniture*. These series function as typological frames. Fiskin's comment on the work of Walker Evans seems relevant to her own:

Appreciation of plenitude is a natural corollary of this feeling for individual things and is expressed in Evans' work through his cumulative structuring strategies. The sense of accumulation in his work begins internally, within individual photographs, through emphasis on formal repetition. Individual images are then linked, constructing, through a limited number of examples, a cumulative, encyclopedic portrait of a single class of things.³⁰

Each picture within a series is given the same verbal description. Fiskin began to work in a deliberately serial manner with her 1974 *Thirty-five Views of San Bernardino*. The title alludes not to Ruscha, but to nineteenth-century series of Japanese prints such as Hiroshige's *Fifty-three Stations of the Tokaido*. Just as Ruscha's books were generated by their preconceived titles, Fiskin works from an idea rather than toward a transcription of the world. By suppressing detail, she is "trying to match [her] mental image of the world, rather than the world itself, and mental images of objects aren't full of detail. If you think 'house,' you're going to get something very general."³¹

Even without minute detail, Fiskin's series form a catalog of differences. In the *Dingbat* series she has, quite arbitrarily, forced these ubiquitous Los Angeles apartment buildings into such subgroupings as geometric motifs, front garages, side stairways, peaked roofs, and Japanese rooflines.³² Not only do these categories overlap, but we are forced to ask what purpose they serve. Stylistic comparison, in

and of itself, seems a pointless task; it is valuable only as a methodology. Fiskin does not take typology and its hidden value judgments too seriously. She provides both a critique of rationality and a perspective onto arbitrariness.

A metaphor that I've always used for [the arbitrariness of the world] is aesthetic choice. One of the reasons that I have always dealt so much with kitsch material is that arbitrariness of choice in popular architecture and popular art is quite obvious because the choices are, from our point of view, so often wrong.³³

Despite their "modern" ornament, the Dingbats are essentially "decorated sheds," like much commercial architecture. Unlike the Bechers' industrial subjects, where functionality plays the greatest role in determining form, these tacky structures are whimsical and rootless, symbolic of much haphazard development in Southern California. Their facade-only presentation evokes a cinematic vision of the California of Fiskin's youth. There is a deep sense of doubt within these photographs, a questioning of all values and choices.

Fiskin has also noted that her perspective as a woman is an important aspect of the work. While she counts Atget and Evans as her photographic influence, she claims to be less of a documentarian than the photographers in *New Topographics*.

My work came out at the same time, and there were ways in which it was related to theirs. I wanted the work to look objective in a certain way, too. On the other hand, arbitrariness and depression and bleakness are not so present in the work of the men who did *New Topography*. I wanted to inject certain kinds of emotional states into this neutral-looking work. That, I would say, is more female and less male.³⁴

Fiskin undermines the importance of detail in photography by shrinking a building to two inches high. Thomas Ruff performs a similar subversive act through inverse means: blowing up the image of a person's face to six feet high. Ruff's art directly explores the conventions and assumptions of photographic representation. He too understands that "neutral-looking" is not neutral. He treats photography as a medium capable of representing only surfaces. Ruff's faces are as much facades as Fiskin's buildings.

Ruff entered Bernd Becher's class at the Düsseldorf Kunstakademie in 1977. His photographs of the seventies, notably a series of color documentary interiors made in the Black Forest region in which he grew up, reflected the Bechers' respect for the photograph's subject, as well as the work of such American photographers as Evans and Stephen Shore. Ruff, who preferred the company of sculptors and painters at the Kunstakademie, was drawn not to spaces but to sculptural objects within these interiors, such as chairs, bureaus, and crosses. The interiors suggest a life of tradition and convention. In such an environment the ritual nature of most photography is



Thomas Ruff installation at Museum Schloss Hardenberg, Velbert, 1988
 Courtesy 303 Gallery, New York

inescapable. One of these interiors depicts three photographic portraits of children—young Thomas Ruff, flanked by his two sisters—displayed on a wall in his parents' home.

Ruff began his series of portraits around 1981. Among his goals was to make a large collection of like pictures, minimizing compositional decisions. Although his project bore a nominal similarity to August Sander's encyclopedic series of portraits, Ruff photographed only his contemporaries at and around the Kunstakademie, a narrow milieu in terms of age, class, and ethnicity. The pictures are usually taken head on, in front of a colored background selected by the sitter, though there is an occasional profile or three-quarter view. All are photographed "the same way I would take photos of a plaster bust."³⁵

If Ruff makes this procedure sound somewhat clinical, it is because his interest is in the dissection of a photographic genre. He does not seek to express glamour, emotion, or personality. Although his serial method derives from the Bechers, Ruff is ideologically closest to Gerhard Richter. Ruff shares Richter's distrust of all ideology and preconception, tempered by the hope that the artist, through his work, can transcend this doubt. In the small portraits of the early eighties Ruff presents "a picture of a picture of reality,"³⁶ images that show a clear likeness but comment on the artificiality of all portraits. In this, and their lack of clues to identity, Ruff's portraits recall the work of such postmodern photographers as Cindy Sherman and the team of Clegg and Guttman. Like these postmodernists, Ruff belittles the role of authorship.³⁷ By allowing his sitters to control the most obvious formal variable in the picture, the colored background, Ruff follows the Duchampian tradition that minimizes how or by whom a work is physically made. Unlike traditional portraiture, in which the sitter and photographer are expected to collaborate in portraying the sitter's essence or social role, Ruff's sitters collaborate in the production of work that is about contingency and fracture. If one seeks a metaphor within these works, it will be found in the interiority and self-contained nature of the sitters.

In 1986 Ruff began to print the portraits in an extremely large scale, over six feet tall. He discovered that sizes between the miniaturized early portraits and this new format bore too close a relation to the scale of the human body. This conflicted with his desire to emphasize the picture rather than the subject depicted. Ruff eliminated the colored backgrounds, finding that the oversized faces provided sufficient color. While cosmetic details are magnified in the large portraits, they present no more useful information than the small portraits. The large portraits introduce a dialectic between realism and abstraction that Ruff has continued to pursue in his *House* and *Stars* series.

In the large photographs Ruff engages the art context, that is, the making of independent pictures for display in museums and galleries. For Ruff, meaning is a construct that may vary as circumstances dictate. In the art context, literal meaning is often downplayed and imposing physical presence is favored. Ruff takes the neutral frame and abundant detail of the Bechers' typological form to its extreme, a point at which it caves in upon itself. By presenting objects of great presence and visual fascination, Ruff affirms his belief in

art's power. His pictures' muteness suggests that we may better understand this power by defining representation's limiting conditions.

Ruff's portraits, like most of the pictures in this exhibition, exist apart from the flow of time, disconnected from everyday life. The present moment is treated as if it were already history, embalmed rather than captured alive. The slowed-down seeing practiced by these photographers is reminiscent of nineteenth-century photography. Then, the time-consuming nature of early photographic processes virtually guaranteed that the photographer's subject would be chosen carefully and framed with respect.

The premodernist emphasis on knowledge of subject reappears in the work in *Typologies*. Even Edward Ruscha, whose choice of subject is at times whimsical, has stated, "The photograph by itself doesn't mean anything to me; it's the gas station that's the important thing."³⁸ These photographers pursue their medium like scientists, testing hypotheses and looking for models of reality, not absolute truths. While their methods are systematic, at heart they are empiricists, making each new picture to see what it adds to those that preceded it.

■ ■ ■

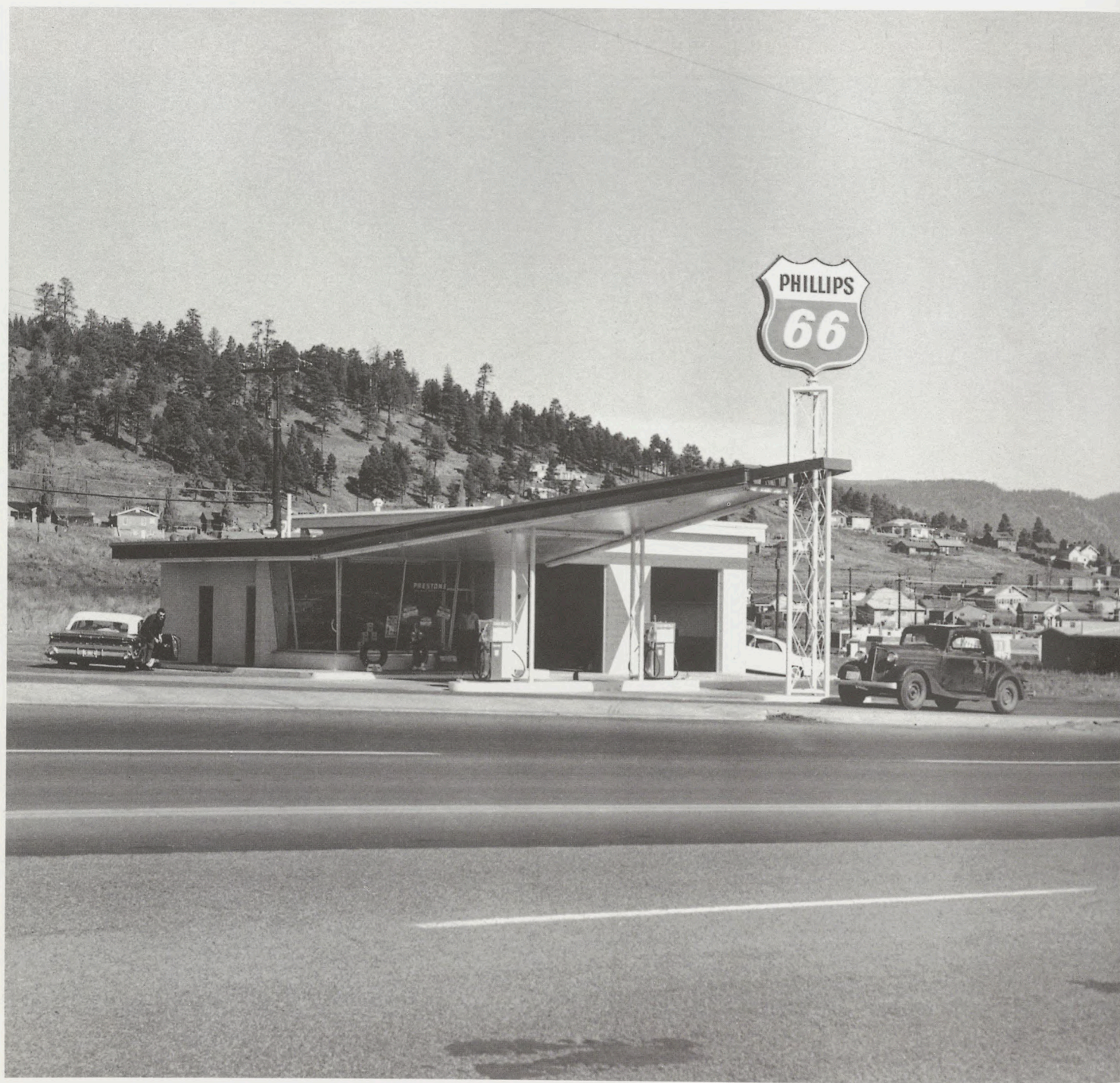
1. For a discussion of scientific classification, see Ernst Mayr, *The Growth of Biological Thought* (Cambridge: Harvard University Press, 1982). Regarding Mayr's equating typology with essentialism, see Gregory Bateson, *Mind and Nature* (New York: E.P. Dutton, 1979), 184-85.
2. As well as several other Becher students, notably Andreas Gursky and Axel Hütte.
3. See John Coplans, *Serial Imagery* (Pasadena: Pasadena Art Museum, 1968), 11.
4. Quoted in William Jenkins, "Introduction," *New Topographics* (Rochester: International Museum of Photography at George Eastman House, 1975), 6.
5. See Abigail Solomon-Godeau, "Photography After Art Photography," in Brian Wallis, ed., *Art After Modernism: Rethinking Representation* (New York: New Museum of Contemporary Art, 1984), 75-85. Also see Kate Linker, "A Reflection on Post-Modernism," *Artforum* 24, no. 1 (September 1985):104-05.
6. Leroy Searle, "Images in Context: Photographic Sequences," in Anne Wilkes Tucker, ed., *Target III: In Sequence* (Houston: Museum of Fine Arts, 1982), 10. This publication also contains a useful bibliography on serial and sequential photography.
7. See Alan Sekula, "Reading an Archive," in Brian Wallis, ed., *Blasted Allegories* (New York: New Museum of Contemporary Art, 1987), 114-27.; Ulrich Keller, "The Twilight of the Masterpiece," in *CMP Bulletin* 6, no. 1 (Riverside: California Museum of Photography, 1987): 2-12; and Maria Morris Hambourg, "Charles Marville's Old Paris," in Jacqueline Chambord, ed., *Charles Marville* (New York: French Institute/Alliance Francaise, 1981), n.p.
8. A particularly amusing example is the work of Raoul Gradwohl, a mid-century Hollywood portraitist, whose work is featured in the *CMP Bulletin* 3, no. 1/2 (1984).
9. Maria Morris Hambourg, "The Structure of the Work," in *The Work of Atget*, vol. 3, *The Ancien Régime* (New York: Museum of Modern Art, 1983), 9-33.
10. Sander noted this in a lecture of 1931, quoted in Ulrich Keller, *August Sander—Citizens of the Twentieth Century* (Cambridge: MIT Press, 1986), 24.
11. Translated as "About Faces, Portraits and their Reality," in David Mellor, ed., *Germany—The New Photography* (London: Arts Council of Great Britain, 1978), 59.
12. Walker Evans, "The Reappearance of Photography," *Hound & Horn*, 5, no. 1 (October/December 1931):128.
13. Leslie Katz, "Interview with Walker Evans," *Art in America* 59, no. 2 (March/April 1971):87.
14. For a discussion of the complex nature of "realism" in photography and the role of the context of production, see John Tagg, *The Burden of Representation* (Amherst: University of Massachusetts Press, 1988), especially chapter 6. Tagg reminds us that when "remembering the images of Atget, Abbott and Evans, we must also be aware that the hypothetical 'brute photo (frontal and clear)' is itself locatable within a historical typology of photographic configurations: it is the characteristic format of photographs in official papers and documents, and also predominates in that purer strain of pedigree photographs—'straight photography'—said by so many critics and ideologues to embody 'universal truths' about existence, about 'being-ness', about the 'stasis-in-continuum'" (160-61).
15. Gregorio Magnani, "Ordering Procedures—Photography in Recent German Art," *Arts Magazine* 64, no. 7 (March 1990):80.
16. John Coplans, "Concerning 'Various Small Fires'—Edward Ruscha Discusses His Perplexing Publications," *Artforum* 3, no. 5 (February 1965):25. Although Ruscha has recently made the exhibition prints of gasoline stations shown in *Typologies*, he published them as a portfolio, not as individual works.
17. Quoted in David Bourdon, "Ruscha as Publisher (or All Booked Up)," *Art News* 71, no. 2 (April 1972):35.
18. George Jappe, "Projection, The New Trend at Prospect 71," *Studio International* 182, no. 939 (December 1971):261.
19. Interview with Lynda Morris in *Bernd & Hilla Becher* (London: Arts Council of Great Britain, 1974), n.p.
20. Formally, this resembles an art historian's slide comparisons, recalling (as Joseph Masheck noted in "Unconscious Formalism, A Response to Andre's Note on the Bechers," *Artforum* 11, no. 7 (March 1973):74-75) Heinrich Wölfflin's teaching. To accuse the Bechers of formalism, though, is to miss the degree to which their typologies describe larger historical forces and attempt to reinvigorate realism in art.
21. "Conversation with Jean-Francois Chevrier, James Lingwood, and Thomas Struth—21/1/89," in Jean-Francois Chevrier and James Lingwood, *Another Objectivity* (Milan: Idea Books, 1989), 58.
22. Jenkins, "Introduction," *New Topographics*, 7.
23. "Interview with Giovanna Minelli—14/11/1988," in *Another Objectivity*, 191.
24. *Ibid.*, 194.
25. Benjamin H. D. Buchloh, "Thomas Struth's Archive," in *Thomas Struth—Photographs* (Chicago: The Renaissance Society at the University of Chicago, 1990), 9. Although a casual perusal of *Typologies*'s bibliography might not reveal this, Buchloh has written valuable contributions to the following exhibition catalogs: *Europe in the Seventies* (regarding the Bechers), *Andy Warhol: A Retrospective, L'Art Conceptuel—Une Perspective* (regarding Ruscha), *Gerhard Richter—Paintings*, and an interview with Thomas Struth in *Thomas Struth—Portraits*.
26. "Interview with Giovanna Minelli—14/11/1988," 193.
27. Susan Butler, *Shifting Focus* (Bristol and London: Arnolfini Gallery and Serpentine Gallery, 1989), 13-14.
28. William Jenkins, "Lynne Cohen: Interiors," *Image* 17, no. 3 (September 1974):12. Cohen noted (in Kelly Wise, ed., *The Photographer's Choice* (Danbury: Addison House, 1975), 209) that "my work has something to do with the yellow pages, the AAA guide, 60,000 miles in a Datsun truck in 2 years, the K-Mart, Dubuque, taste, and the Mid-West wherever it is."
29. See Isabelle Graw's interview with Candida Höfer, "Düsseldorfer Künstler (II)—Gesellschaftsraum," *Artis* (November 1989):26-29.
30. Judy Fiskin, "Borges, Stryker, Evans: The Sorrows of Representation," *Views* 9, no. 2 (Winter 1988): Supplement, 5.
31. "Judy Fiskin Interviewed by John Divola," in William Bartman, ed., *Judy Fiskin* (Beverly Hills: A.R.T. Press, 1988), 4.
32. For a discussion of Dingbats as well as more distinguished L.A. modern apartment buildings, see Richard Marshall, *Eduard Ruscha—Los Angeles Apartments* (New York: Whitney Museum, 1990), 9-11. It also seems relevant to note that Fiskin compiled and edited the journals of architect Richard Neutra in 1969-70.
33. "Judy Fiskin Interviewed by John Divola," in *Judy Fiskin*, 7.
34. *Ibid.*, 20.
35. Thomas Ruff interviewed in Jürgen Harten and David A. Ross, *BiNationale—German Art of the Late 80's* (Cologne: DuMont Buchverlag, 1988), 260-61.
36. Thomas Ruff, taped conversation with the author, June 1990.
37. For his 1989 *Stars* series Ruff purchased rights to negatives made by an astronomical observatory.
38. Henri Man Barendse, "Ed. Ruscha: An Interview," *Afterimage* 8, no. 7 (February 1981):9.



Edward Ruscha
"Union, Needles, California" from the portfolio *Gasoline Stations*, 1962, 1989



Edward Ruscha
"Shell, Daggett, California" from the portfolio *Gasoline Stations*, 1962, 1989



Edward Ruscha
"Phillips 66, Flagstaff, Arizona" from the portfolio *Gasoline Stations*, 1962, 1989

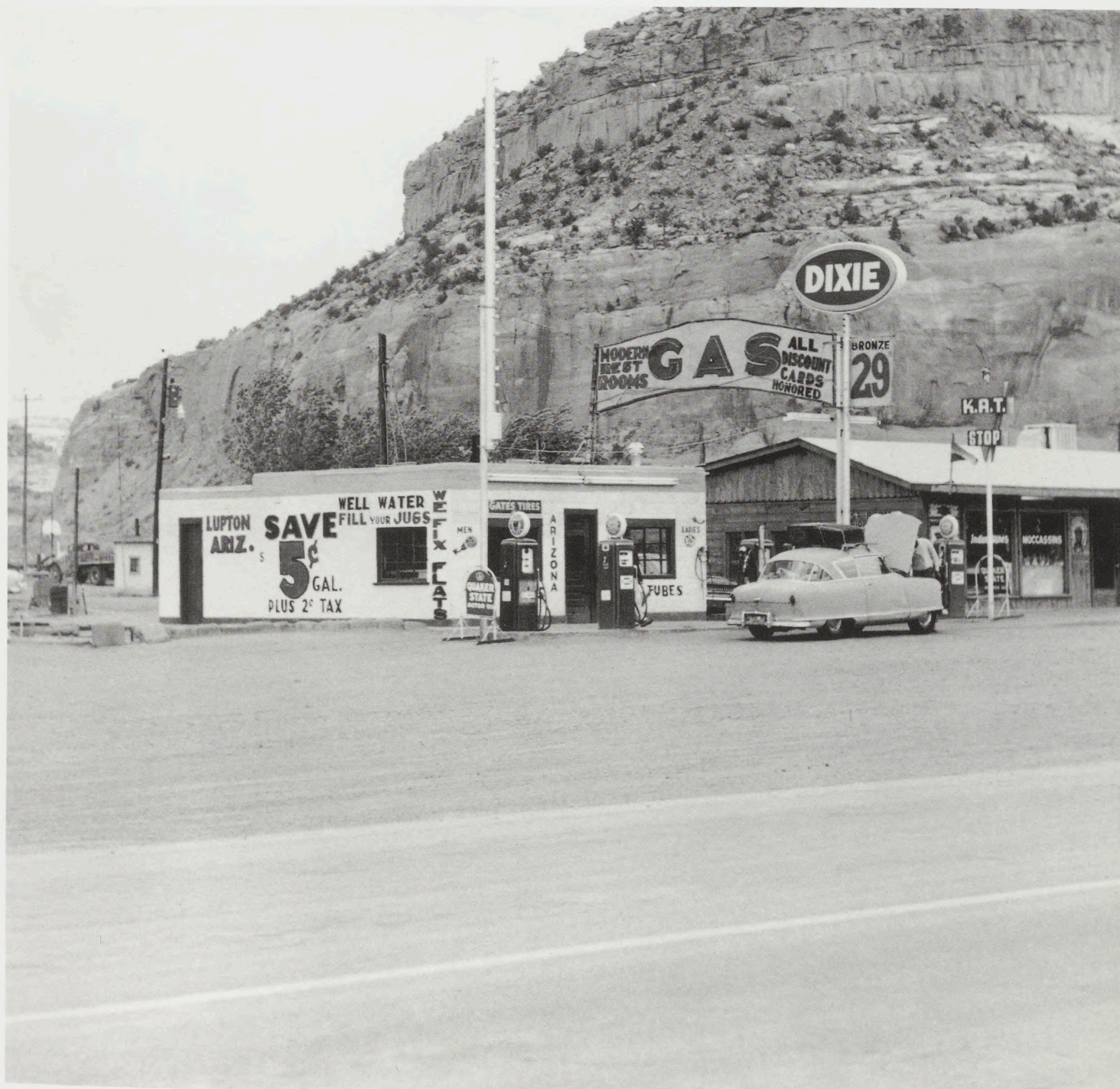


Edward Ruscha
"Texaco, Jackrabbit, Arizona" from the portfolio *Gasoline Stations*, 1962, 1989



Edward Ruscha
"Flying A, Kingman, Arizona" from the portfolio *Gasoline Stations*, 1962, 1989

* * * * *



Edward Ruscha
"Dixie, Lupton, Arizona" from the portfolio *Gasoline Stations*, 1962, 1989



Edward Ruscha
"Self Service, Milan, New Mexico" from the portfolio *Gasoline Stations*, 1962, 1989



Edward Ruscha
"Standard, Amarillo, Texas" from the portfolio *Gasoline Stations*, 1962, 1989

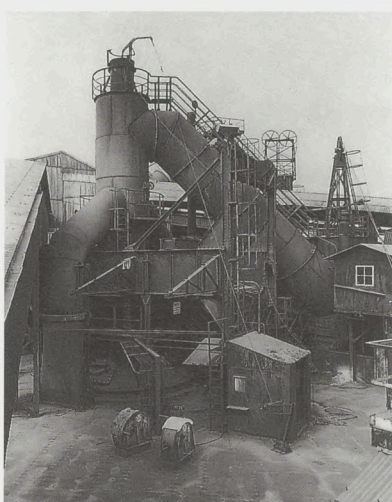
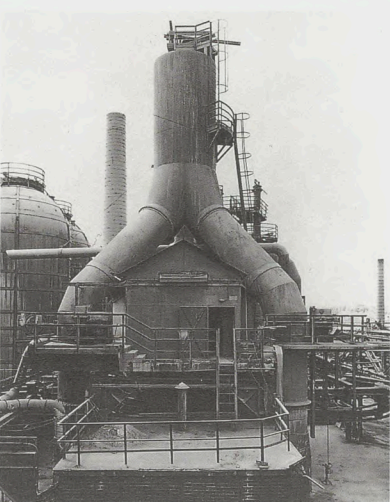
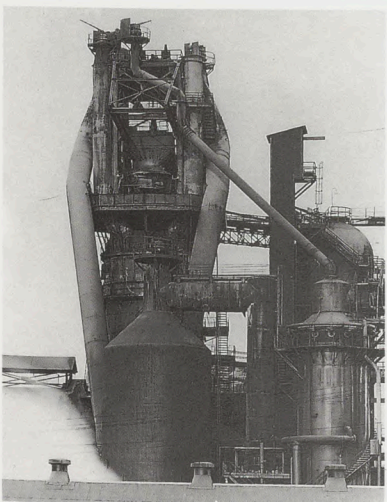
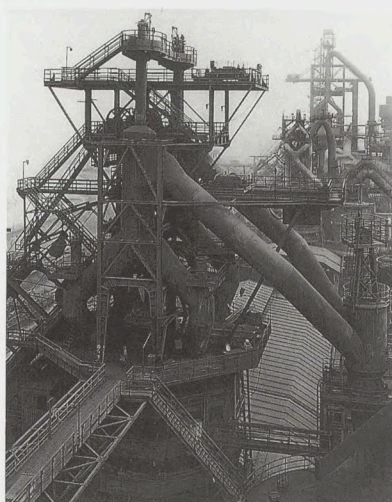
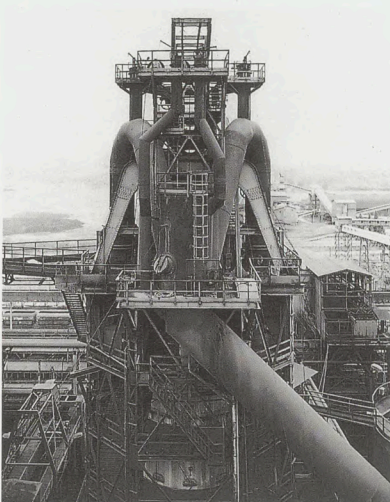
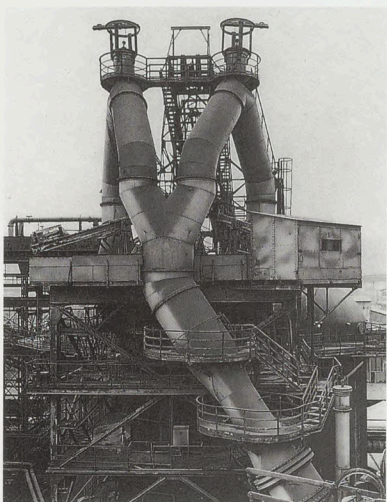
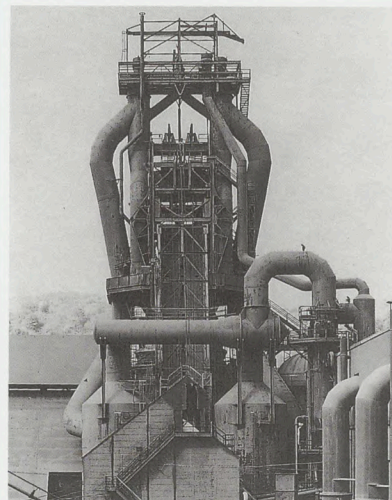
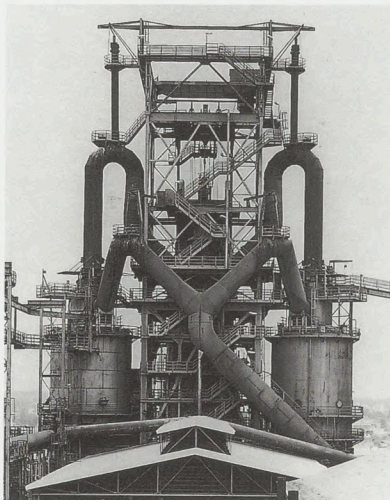
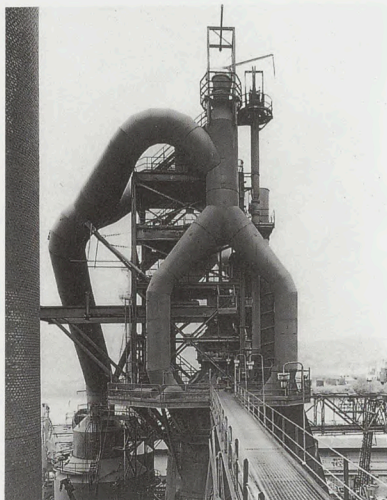


Edward Ruscha
"Knox Less, Oklahoma City, Oklahoma" from the portfolio *Gasoline Stations*, 1962, 1989

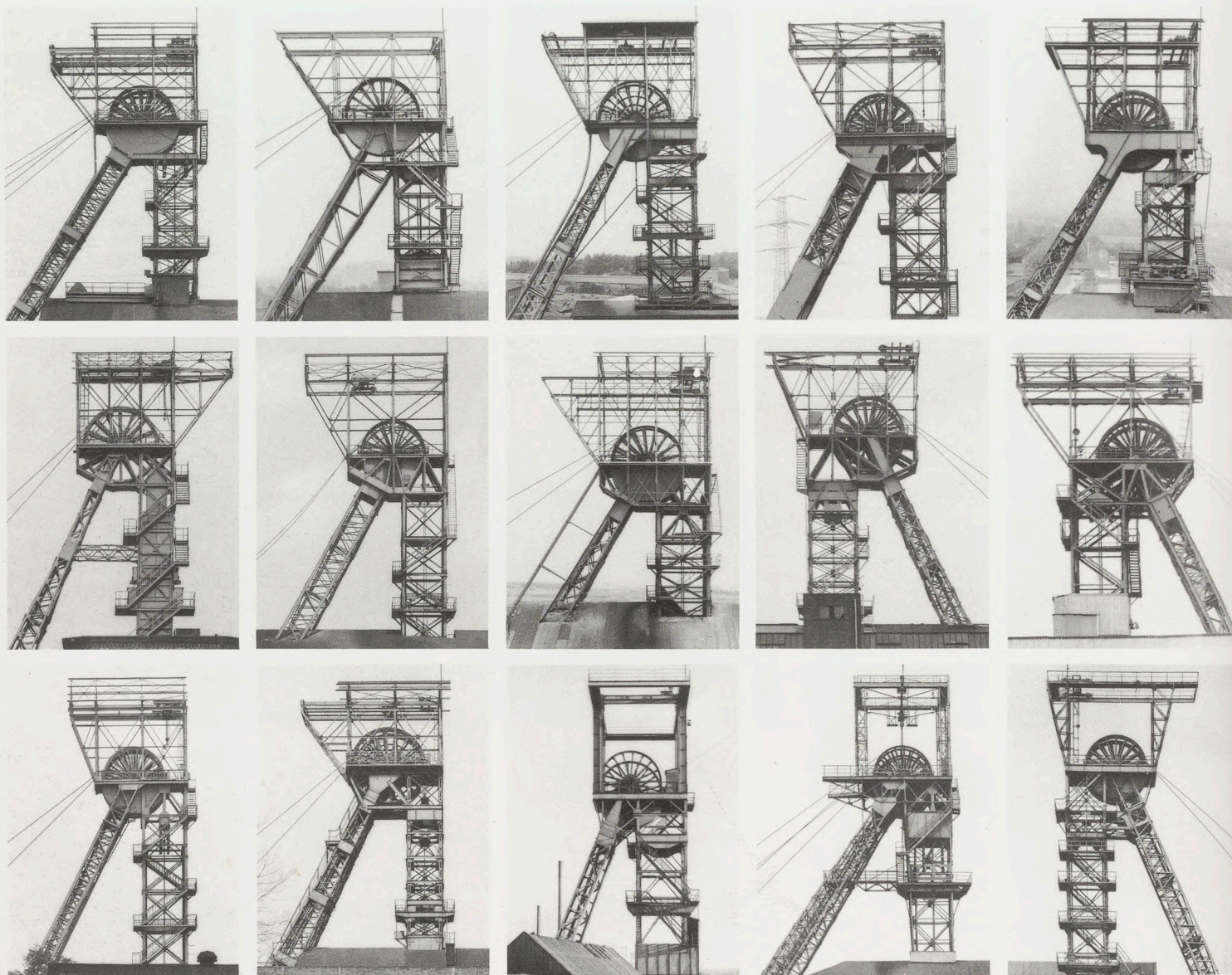


Edward Ruscha
"Fina, Groom, Texas" from the portfolio *Gasoline Stations*, 1962, 1989

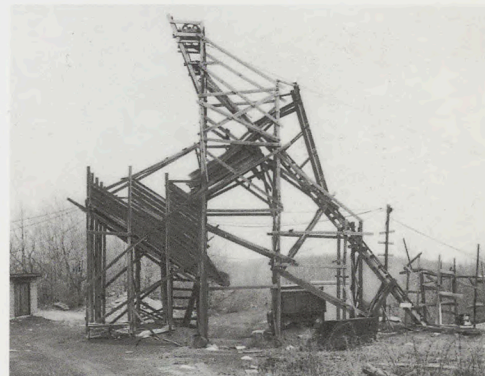
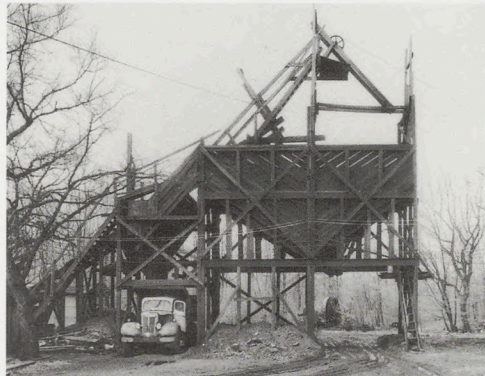
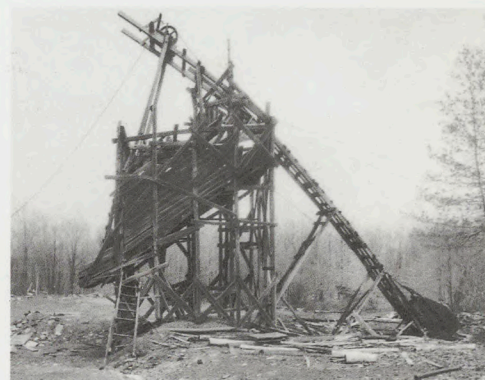




Bernd and Hilla Becher
Blast Furnace Heads, 1988

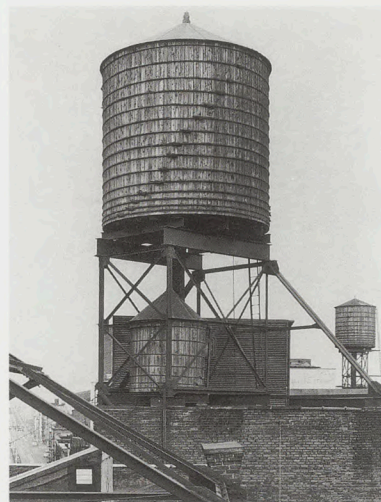
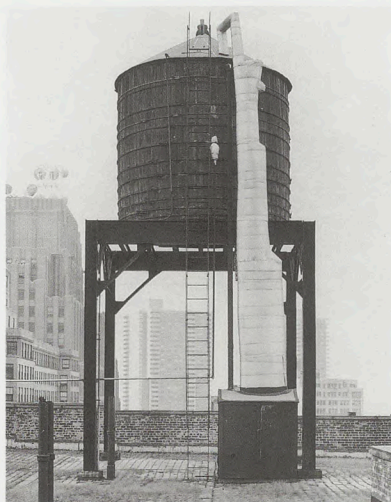


Bernd and Hilla Becher
Winding Towers (B), 1982-83



Bernd and Hilla Becher
Winding Towers, 1983

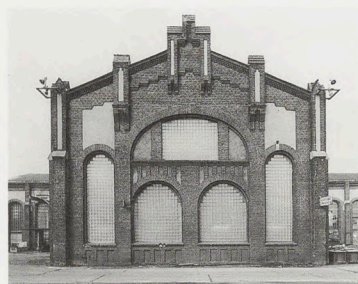
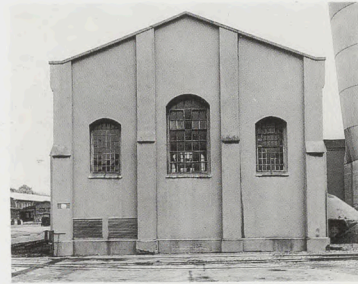
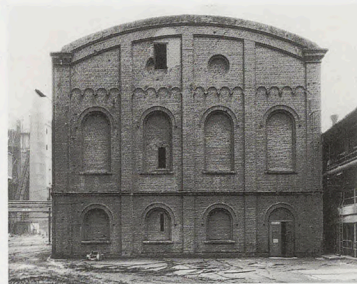
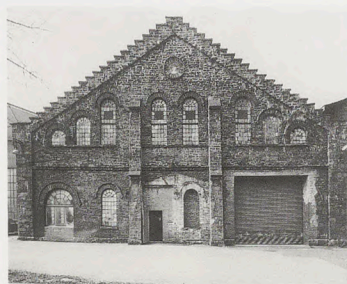
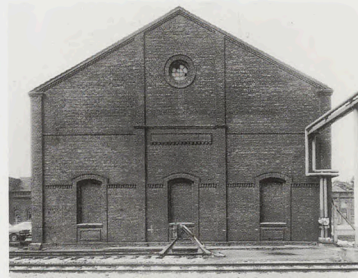
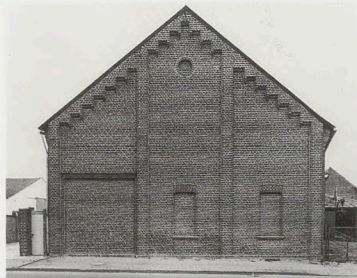
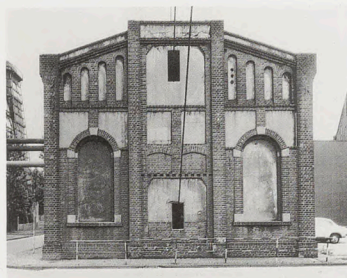
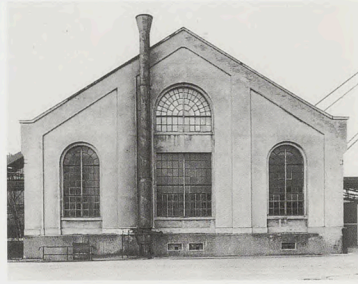
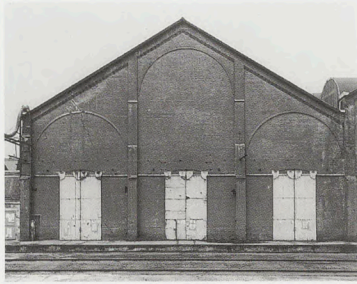
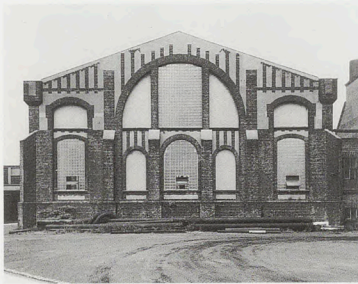




Bernd and Hilla Becher
Water Towers, 1980



Bernd and Hilla Becher
9 Brick Houses, Ruhr District, Germany, 1989



ZEROING IN

Photography has a way of tampering with our most profound and cherished models of cognition, those we've just invented and those we hoped to leave behind. As we persist in old dichotomies—abstract and concrete, noumena and phenomena, real and ideal, typical and unique—photographs either don't fit neatly or are actively subversive. It is too easy to assume that they are just another kind of picture—another in the class of Plato's images and reflections of the real, three times removed. This is especially true now that we have difficulty seeing in other than photographic terms. We can *know* that photographs fall solidly within the conventions of representation, but emotionally and practically most of us respond to them as fusions of the abstract and the real. If the two-dimensional, paper photograph contains a tree, our whole being gets set to walk around it, not into it. The photograph has become, for the practical majority, the coincidence of the real particular object and the ideal, universal description. Scholars may *know* each photograph is a unique and slippery abstract device. But everyone else, from the advertiser to the censor, takes each photograph as a step toward the typical or even the universal.

The artists in *Typologies* work on two fronts simultaneously. First, by producing sets of images of similar subjects, they build connections between the kind of knowledge we derive from particular examples and the general conclusions we draw from comparisons within a set. As viewers, we have both the set and the particular individuals in front of us, so we have to put them together and come up with a third thing, a bridge. This bridge is not merely formal; it can lead us away from linear dualities to larger issues concerning how we as a society perceive art in relation to ourselves, and, more specifically, how we squeeze knowledge out of extended information. But the artists in *Typologies* don't really need photography to build this bridge—other media would do.

Their second front, however, is media specific. Using the properties of photography that stop time and confuse space, they build arguments to reveal new facets—strengths and weaknesses—of the medium as a representational tool. Bodies of similar images accentuate these facets, like mineral molecules gathering to form crystals. Photographs, especially groups of similar photographs, tend to demonstrate that time and space are not laws of physics but human metaphors invented to keep everything from happening all at once in the same place. Intrinsically, photographs allow us into areas where, as Rilke puts it, “the division walls have broken down in the brain.”¹

The artists in *Typologies* share a specific methodology: they give about equal weight to their subject and their process, and they observe the interplay between them. Having identified what is useful for themselves in the genius of their predecessors—Eugène Atget, August Sander, Walker Evans—the artists in this exhibition have started where they stopped. The younger group is more thoughtful, establishing their strategies before setting up the tripod. Their conclusions are less generated by process than by their predetermined notions.

Three artists in particular—Roger Mertin, Judy Fiskin and Lynne Cohen—have taken up concerns that have more to do with visual elements of their predecessors' pictures than with a complete understanding of their intentions. Mertin, Fiskin and Cohen have identified perceptual and psychological elements in the typologists of the past and refine them in their own work. In the 1960s, when these three were first introduced to the work of Atget, Sander and Evans, little was known or written about the intentions and full shape



Walker Evans
Subway, New York, 1938 Seattle Art Museum Collection

of the earlier photographers' projects. The younger group took the liberty of inventing reasons for these pictures at the same time that they were defining their own vision.

Both Roger Mertin and Judy Fiskin acknowledge an indebtedness to Eugène Atget.² Both admire Atget's rigorous, systematic approach and the intensity of observation evident in the pictures. They have also emulated his almost purely visual typology: they identify their pictures with a bare minimum of verbiage. More importantly, Mertin, Fiskin and Cohen have inherited and transformed to their own ends Atget's hallucinatory field of crisp detail, his silence, and his identification of humanity by the space it occupies.

Mertin acknowledges an indebtedness to Harry Callahan, specifically in the sense that Callahan photographed common, everyday subjects, imbuing them with a substance of his own (or photography's), rather than seeking out the bizarre and unusual. Mertin's idea of making "portraits of trees" grew from Callahan's example and resulted in the work represented in this exhibition by the grid of fruit trees *Poultneyville, New York, 1977*. However ordinary they may seem, these eight photographs, made from 8 by 10 inch negatives, are baroque in both their visual density and their purpose. In four frames we see the same tree at different times of the day and year and from slightly different tripod positions, fore and aft and side to side. Two winter images of the tree are taken very close together in time. The other two are taken slightly further into spring. Our previous ideas about these working, regimented, very similar plants is now tempered with a comparative study of a single example. This kind of perceptual realization is at the core of Mertin's work.

The other four trees in the grid are all distinct and in various stages of their yearly cycle. This half of the grid asks us to return to the establishment of a generic idea of orchard tree that includes change on two axes: differences in particular examples and differences in time of year. Visually, the two axes are of equal importance: the visual difference due to the point in the yearly round is just as great as the difference in individual trees. In order to get at exactly what the photograph's relation to time does for—and to—us, Mertin has deliberately chosen a situation where time is measured both in cycles and as a linear progression. This seemingly simple group of "tree portraits" contains an important set of questions about our perception of time. Like Atget's study of trees at Saint-Cloud, which also involved returning to the same tree over time, Mertin's images are visually seductive. It is hard to disconnect our emotional response to them from the complicated perceptual questions they pose.

Mertin's Christmas tree series (*Die Tannenbaumserie*), begun in 1976, has at its center the idea of social ritual maintained as a common experience. In a centrifugal American culture where close friendships, let alone collective joy, are rare, Mertin finds a bitter-sweet solace in yearly cycles that for him, as the visiting outsider, remain remote and unassailable. He records others' idiosyncracies, confidences and memories. The photographs, especially by themselves out of the series, are quiet and remote, and the trees become creatures with a life beyond their ceremonial function.

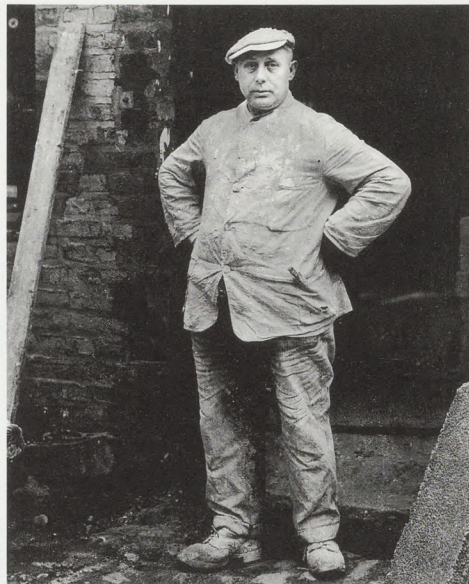
Mertin approaches the typology of the Christmas tree from several directions. Some record the same living room, unchanged

except for the tree—even the same ornaments are evident—over a number of years. Mertin's exploration here is similar to that seen in the first half of the Poultneyville orchard grid: time as cycle and as progression are seen in tension. Second, there are no people in the frames to help us imagine provenances of taste and attitude—we see what the tree decorators do, not what they look like they may do. Third, the images betray no judgment on the part of Mertin. The artist's hand is evident only in the selection of the whole frame—someone else selected and arranged the contents. They jar with the Christmas snapshots we are used to in that they look more like advertisements or scientific documents.

Finally, these Christmas trees are being photographed with a large camera that takes time to set up, use and take down. As invisible as the artist may be in the pictures, these private spaces have been thoroughly invaded. The celebration has stopped quite literally, not just in the sense of the removal of time by the photographic process. In some series, we see the trees in all stages: before, during and after the gift opening. There is an ironic tension between the idea of the collective spirit of the celebration—the famous Christmas Spirit—and our knowledge that the people have been asked to get out of the way for a portrait of a tree. Like the naturalist's realization that he or she is photographing animals that are aware of his or her presence, Mertin adds to our understanding that the camera both subtly and obviously alters to record, in this case injecting a silent, urgent anxiety into each frame.

First time viewers of Lynne Cohen's work, including this writer, tend to assume the photographs depict environments the artist has created or stage sets for fictional dramas. The emptiness of the rooms makes it difficult to imagine non-actors in them. Further, Cohen's lighting is professionally even, with black and white tonalities neutral and controlled, and her large format camera has corrected perspective lines. Once we learn that the rooms are "real," a different set of associations comes into play. This writer's response to seeing the large body of work on view at 49th Parallel in New York in 1986 was a feeling of being trapped in a Joseph Cornell box construction. Cohen's found rooms, like the found objects in Cornell's work, are the tag ends of our visual experience, images usually shunted into those uncomfortable dreams in which we are assumed to be prepared for something of which we have no knowledge.

While Cohen's work looks surreal and dreamlike, with clear connections to the photographs of Man Ray and the constructions of Marcel Duchamp, more contemporary references are also at work. Beginning with pop art notions concerning the interdependent relationship between a society's public spaces and its spiritual structure—usually either the vapid or frenetic aspects of this structure—Cohen sets up a typological collection in order to find visual analogs for the real meaning of these rooms and what happens in them. Her discoveries are both clinically disturbing and funny: these spaces seem designed to reduce our perceptual activity to zero, to null-set our brains. Cohen has compared her motivation for precisely understanding and facing our visual surroundings to that of the artists Richard Artschwager and Dan Flavin, who have, as she puts it, "a love/hate relationship with the banal, specifically with Formica and lights."³ When her colleagues and friends express contempt or amusement for the interiors in her images, she asks permission to photograph their homes.



Auguste Sander
Mauermeister (Mason), n.d. Margaret E. Fuller Purchase Fund, Seattle Art Museum

The target ranges for deer and terrorists could not be further from the rushed, explosive and bloody experience of killing an animal in the wild, let alone blasting away at an armed human at close quarters. To succeed in such activities in reality, one must rely on animal behavior and intuition. Cohen's images of police and military target ranges imply that what is being tuned up in these spaces is not intuition but its opposite: a claustrophobic submission to training and control. The photographs used as targets represent threats to the political status quo, not personal threats to self-preservation. Cohen considers this newer work more individually judgmental than the previous interiors that were intended to build a more neutral, collective conclusion about our surroundings.

Cohen's images establish a type of abstract experience that both generates these kinds of rooms and is generated by them. That a great many people take target practice and institutional voyeurism very seriously is a fact that Cohen finds both amusing and alarming. The implication that we, the viewers, inhabit the photographs is hard to avoid now that Cohen produces them in a larger scale. This kind of participation is akin to our occupation of a dream, where smooth emptiness can be terrifying. We learn slowly that however amusing or dehumanized these places may be, the boundaries and limitations they represent are ours.

Judy Fiskin's photographs, because of their small scale and high contrast, deal more directly with the idea of repetition than with the individual subjects she has chosen for repeated scrutiny. Fiskin reduces detail to a minimum and eliminates the conventions of illusion that make photographs transparent—visual cues that are very important to both Mertin and Cohen and other artists in *Typologies*. Fiskin's photograph installations therefore have a staccato appearance, like Phillip Glass musical compositions. We are first challenged to understand the point of the series, which seem without syncopation or modulation. Overtones of meaning that emerge from the very act of repeated comparison parallel a familiar type of perception. We want to assume, for example, that whoever designed and decorated the "dingbat" buildings had a plan, but more often than not we dismiss them as haphazard and pervasive bad taste. While it is interesting to remember Daniel Defoe's eighteenth-century condemnation of London's new row houses as banal and repetitive, it is difficult to imagine that the apartment building facades recorded by Fiskin will be transformed by history into something interesting. Fiskin has identified her intention as an urge to salvage. But these pictures also suggest that it may be more useful in the long run to squarely face the patterns and environment that shaped our perceptions rather than to reproduce ourselves in the mold of mediated social and art history.

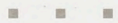
We may want to believe that the geometric motifs on these buildings are good private taste simply because they are on public display. Fiskin, in her interview with John Divola, elaborates: "One of the reasons that I have always dealt so much with kitsch material is that arbitrariness of choice in popular architecture and popular art is quite obvious because the choices are, from our point of view, so often

wrong."⁴ But there are so many more of "them" than those to whom Fiskin's "our point of view" refers. What does what we do and know have to do with this vast episode of bad taste? Fiskin has decided to enjoy using it as raw material for a new kind of art that takes as its subject perception and description themselves as well as her amused judgment of taste.

Fiskin has suggested that her small, contrasty prints closely approximate her idea of how visual memories are stored in the mind. Their impact is immediate and holistic, rather than achieved through the gradual deciphering of minute detail. These pictures share with Mertin's and Cohen's more detailed photographs a renunciation of artistic frills in order to present directly the chosen subject. The surreality of many of these pictures confirms our suspicion that directness itself is an abstraction. Mertin, Cohen and Fiskin all remove themselves from the tradition of art photography to the extent that they borrow as subject matter the imaginative constructions of people who are non-artists. Instead of trying to create vitality by recombining the familiar, received formal conventions or by manipulating imagery outside of the normal photographic processes, they enlist vernacular vitality where they can find it. This distance is in one sense a Romantic urge, akin to Wordsworth celebrating vernacular speech over the poetic conventions of the classical tradition.

The use of the vernacular and the production of repetitive typological sets, however, removes both responsibility and authority from the artist and achieves the opposite of the Romantic notion of the precious, unique object created by the inspired individual. Choosing the subject of a series and setting the parameters is firmly under the artist's control. But finding the members of the series is a bit more random. As Mertin says, "There is a kind of map out there."⁵ This map is the act of having drawn certain paths of interest between himself and a class of objects that set off emotional alarms. It is also a time-specific map in the case of *Die Tannenbaumserie*. Once the original, rather simple criteria have been established, he can be more easily guided in complicated, even irrational ways by the moment and the situation. This irrational release in the midst of an otherwise highly cerebral search is an important aspect of the typologies of Mertin, Cohen and Fiskin, as well as others in this exhibition.

Less directed photographic artists, who work with the equivalent of an open hunting license, must remain paralytically alert to every visual movement and utilize an immense variety of conflicting criteria of selection. The typologist, on the other hand, hunts yet another example of a single species that will expand the meaning of his or her choice.



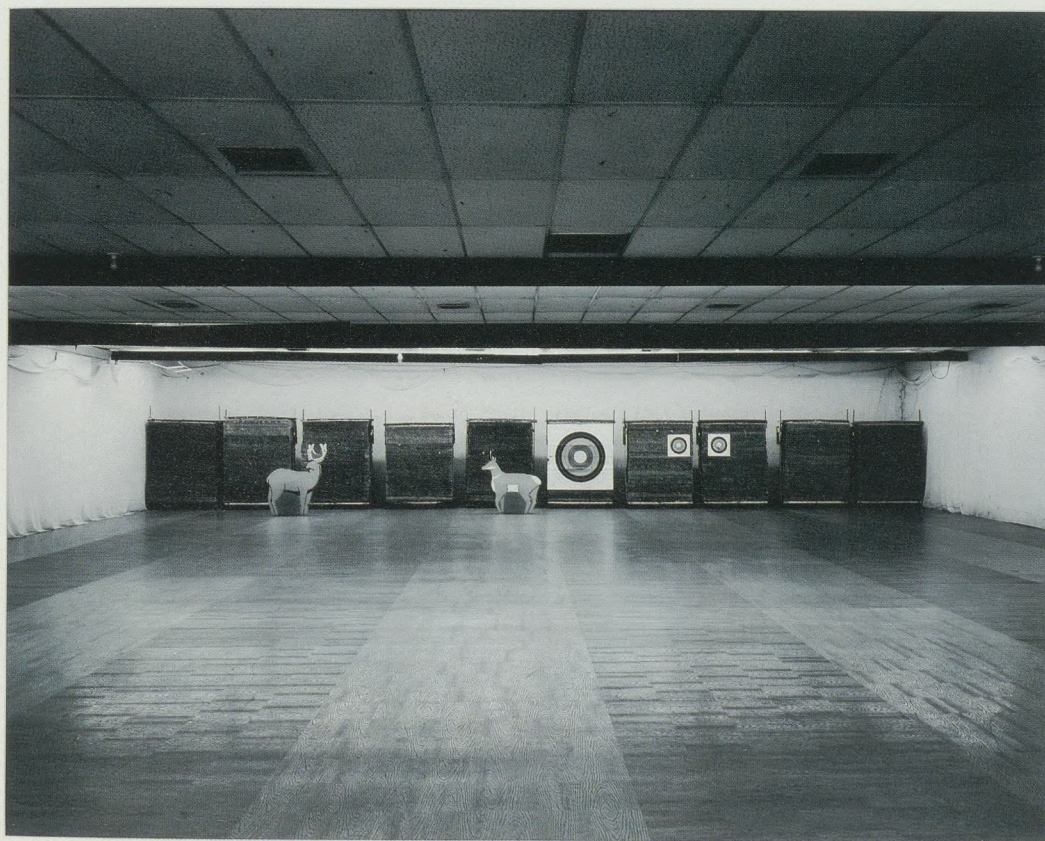
1. Rainer Maria Rilke, "The Insane," in *Rainer Maria Rilke, Selected Poems*, trans. C.F. MacIntyre (Berkeley: University of California Press, 1961).

2. Susie Cohen and William Johnson, "Interview with Roger Mertin, November 30 and December 3, 1989," *IMP/GEH Occasional Papers* (Rochester, New York: International Museum of Photography at George Eastman House, 1989). Also, "Judy Fiskin Interviewed by John Divola," in William Bartman, ed., *Judy Fiskin* (Beverly Hills: A.R.T. Press, 1988), 4.

3. Conversation with the artist, Vancouver, 29 November 1990.

4. "Judy Fiskin..." 7.

5. "Interview with Roger Mertin..." 8.



TARGET RANGE

Lynne Cohen
Target Range, n.d.



POLICE RANGE

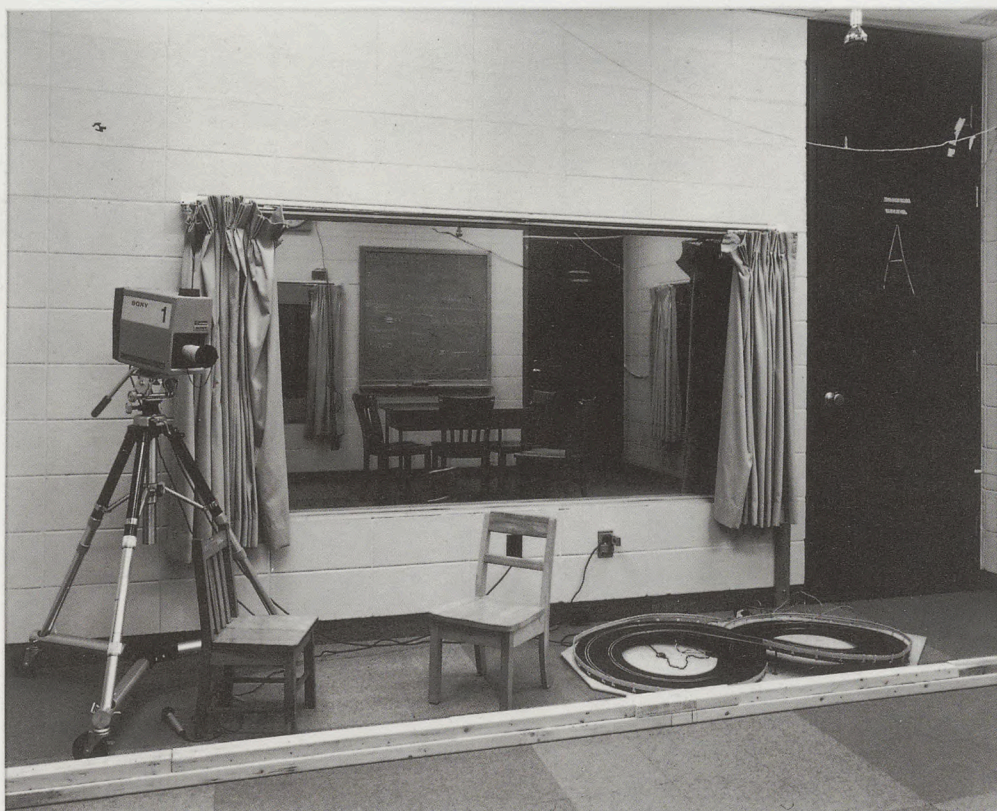
Lynne Cohen
Police Range I, n.d.

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PRACTICE RANGE

Lynne Cohen
Practice Range, n.d.



OBSERVATION ROOM

Lynne Cohen
Observation Room, n.d.



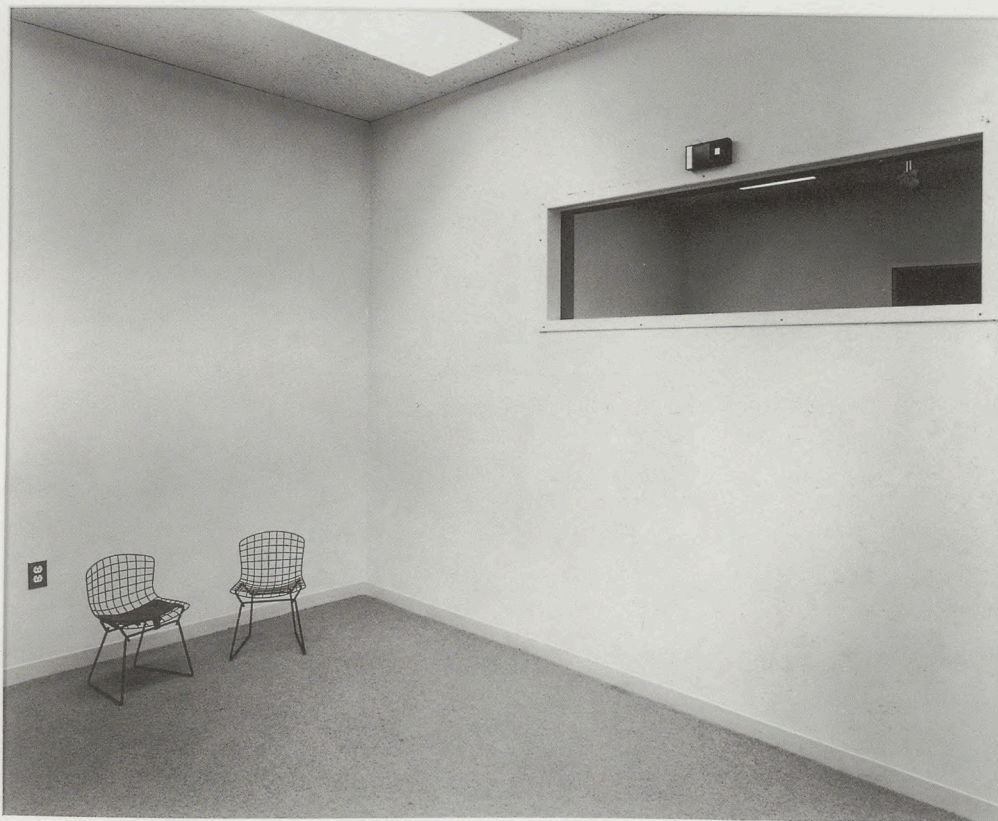
OBSERVATION ROOM

Lynne Cohen
Observation Room, n.d.



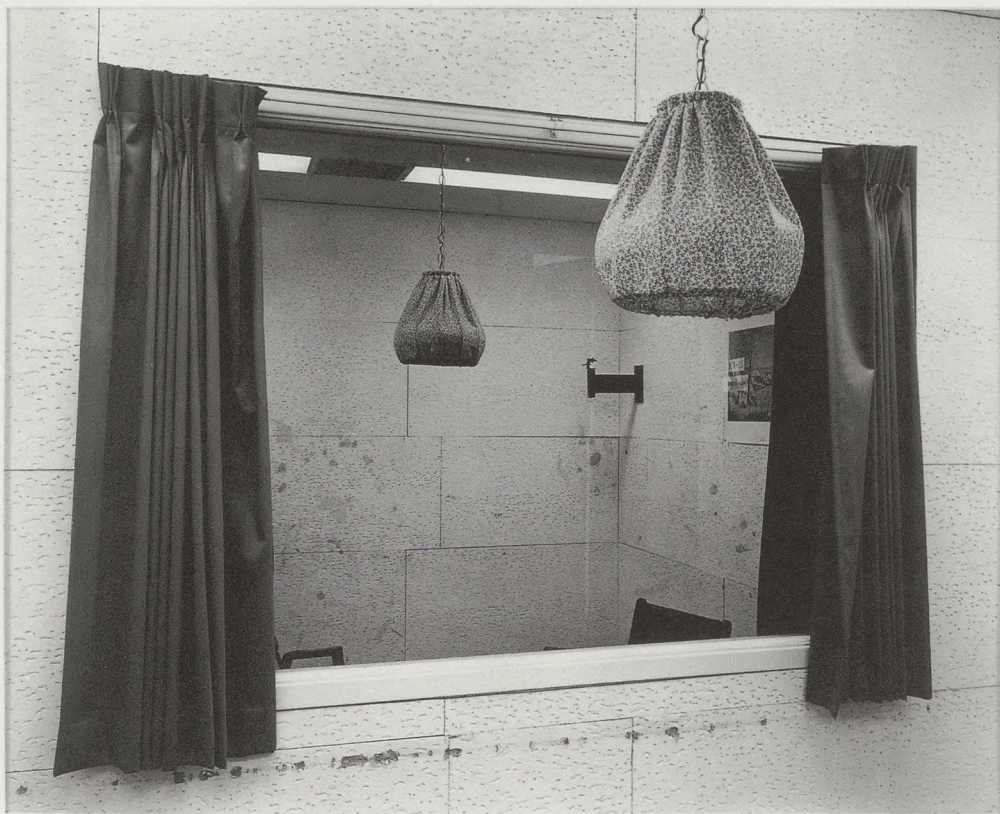
OBSERVATION ROOM

Lynne Cohen
Observation Room, n.d.



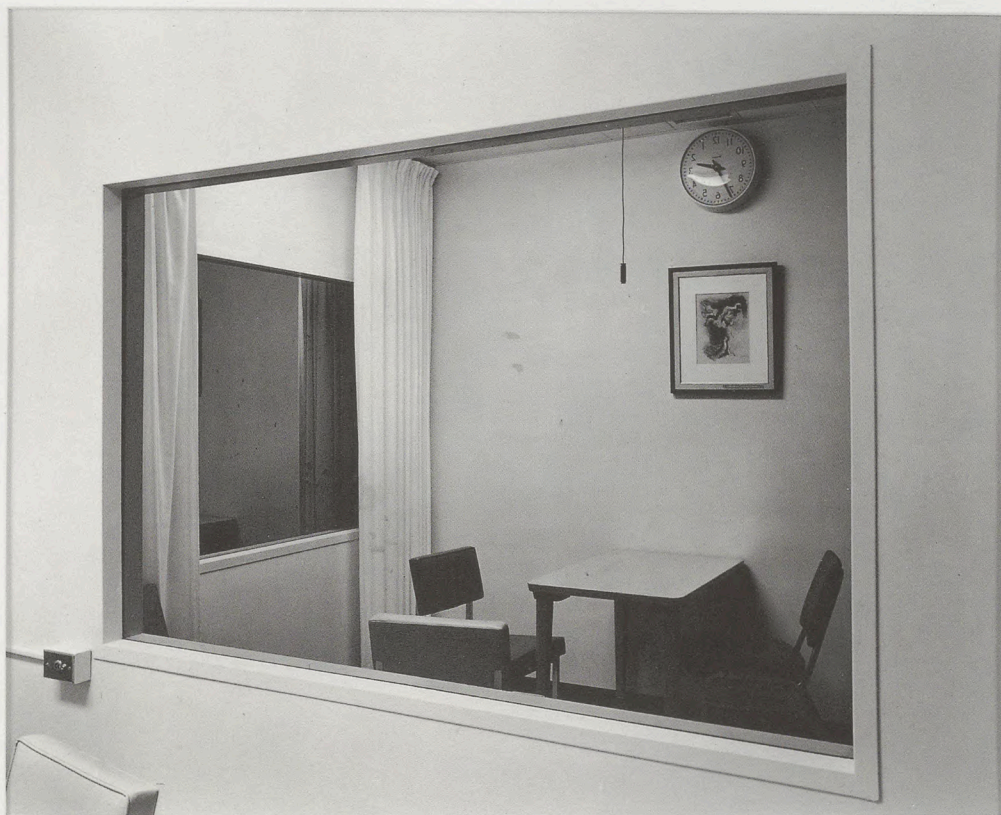
OBSERVATION ROOM

Lynne Cohen
Observation Room, n.d.



OBSERVATION ROOM

Lynne Cohen
Observation Room, n.d.



OBSERVATION ROOM

Lynne Cohen
Observation Room, n.d.





Candida Höfer
Kurmittelhaus Wenningstedt, Sylt, 1979



Candida Höfer
Ethnographisches Museum, Lissabon (I), 1989



Candida Höfer
Campo Santo, Pisa, 1985



Candida Höfer
Teatro Olimpico, Vicenza, 1988



Candida Höfer
Museo Civico, Vicenza, 1988



Candida Höfer
Biblioteca Civica, Trieste, 1988



Candida Höfer
WISO Bibliothek at University Köln (I), 1989



Candida Höfer
University College, London, Faculty of Law (I), 1990



Candida Höfer
University College, London, Faculty of Law (III), 1990



Roger Martin
Poultneyville, New York, 1977



Roger Martin
Poultneyville, New York, 1977



Roger Martin
Poultneyville, New York, 1977



Roger Martin
Poultneyville, New York, 1977



Roger Martin
Poultneyville, New York, 1977



Roger Mertin
Poultneyville, New York, 1977





Roger Martin
New York City from Die Tannenbaumserie, 1983



Roger Mertin
Rochester, New York from *Die Tannenbaumserie*, 1983

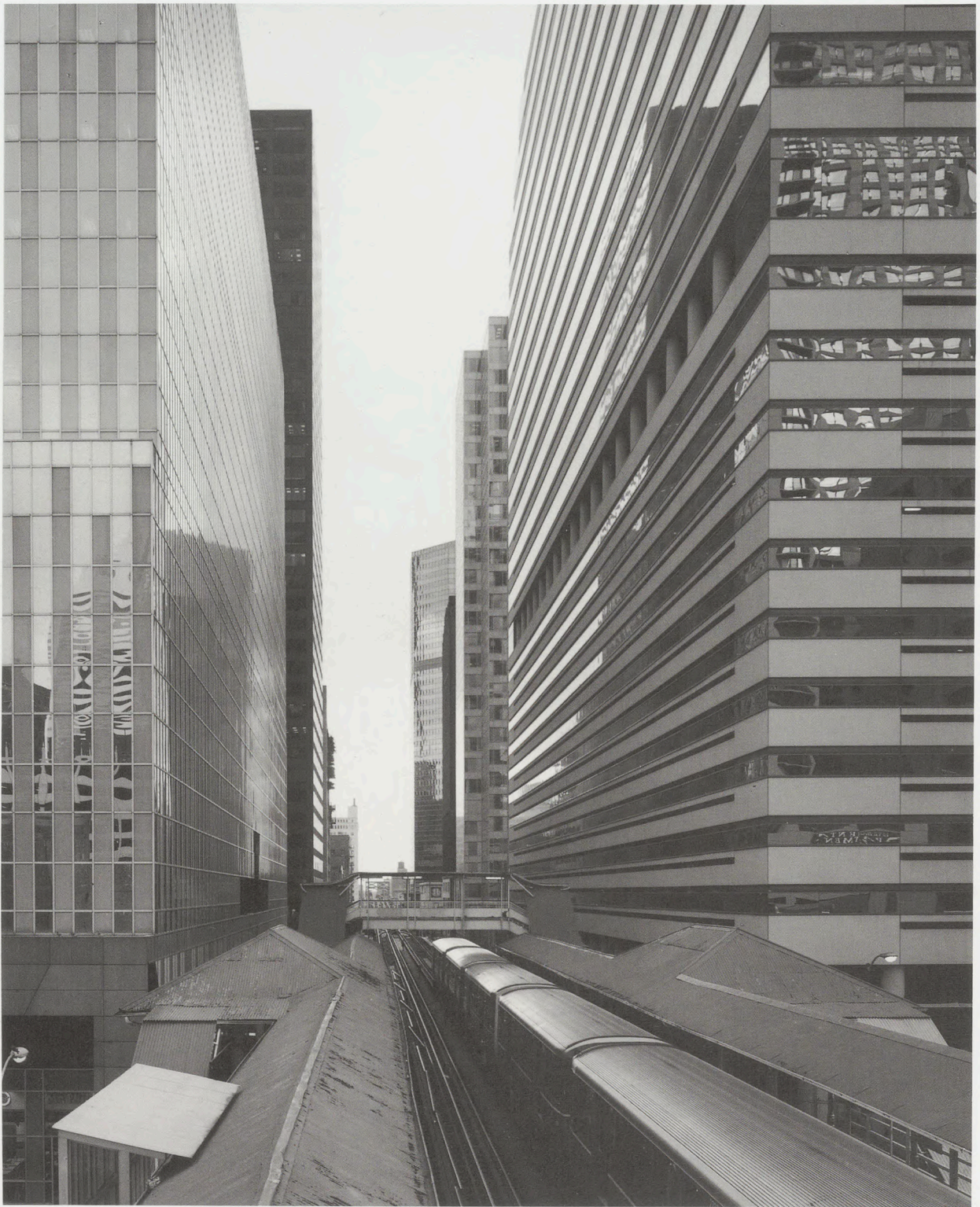


Roger Martin
Rochester, New York from Die Tannenbaumserie, 1984





Thomas Struth
Corso Vittorio Emanuele, Naples, 1989



Thomas Struth
Lake Street/The Loop, Chicago, 1990



Thomas Struth
Le Lignon, Geneva, 1989



Thomas Struth
Prince Regent Street, Edinburgh, 1985



Thomas Struth
Via del Corso, Rome, 1984



Thomas Struth
Düsselstrasse, Düsseldorf, 1979



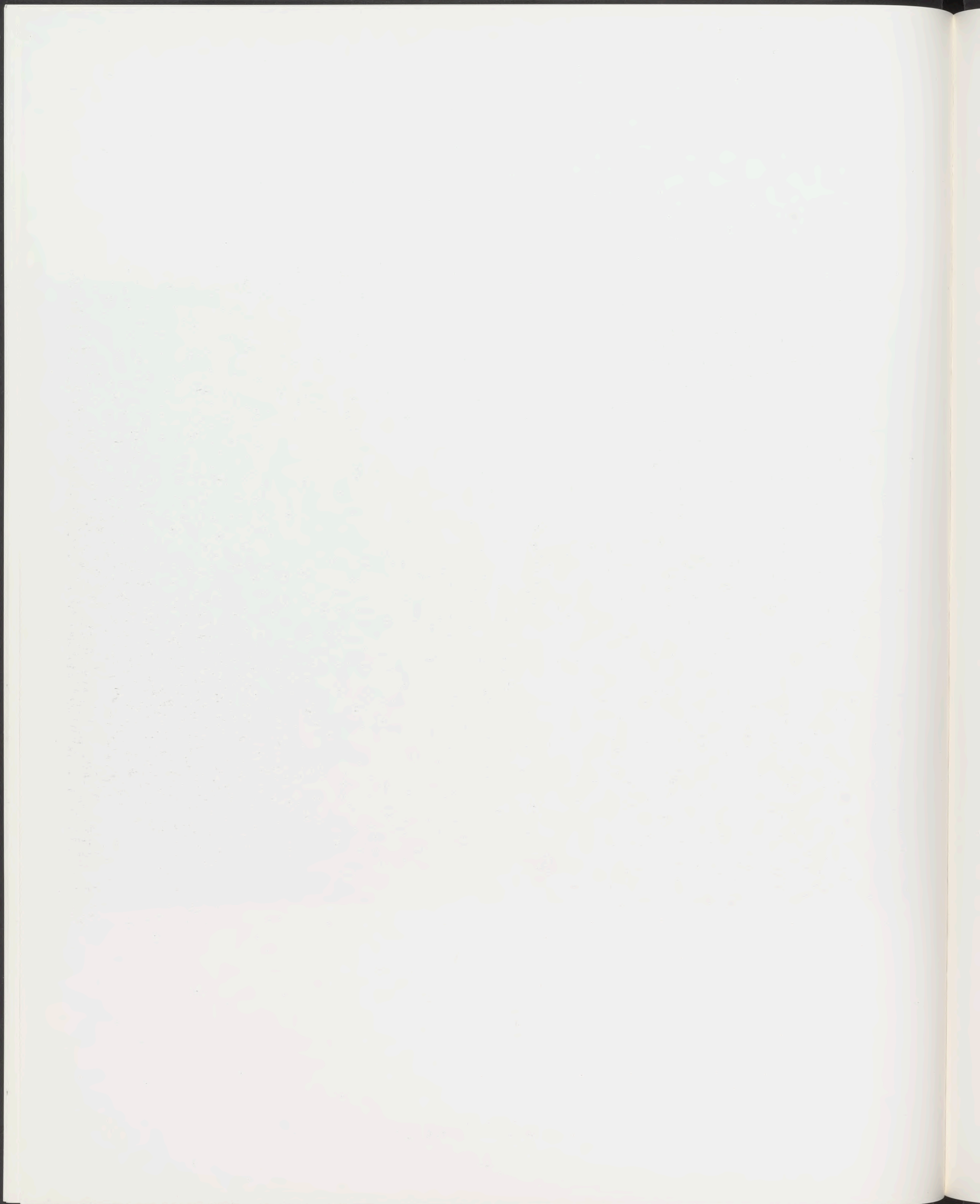
Thomas Struth
Hörder Brückenstrasse, Dortmund, 1985



Thomas Struth
Via Sanità, Naples, 1988



Thomas Struth
Gotanda (Salem Lights), Tokyo, 1987





Thomas Struth
Looking towards Dearborn Street, Chicago, 1990

WORKING THE SYSTEM

The resilience of the typological within photographic work in the twentieth century can be understood as an antidote to the experiments and excesses visited on the medium during this century—as a kind of vaccine against subjectivity. Typology in photography has stood as an apparent guarantor of objectivity in contrast to contemporaneous uses of the medium: “subjective photography,” “the snapshot aesthetic,” creative, staged, fabricated or, recently, postmodern photography. That such a guarantee has in recent years been recognized as relative to other applications of the medium, rather than as an absolute assertion of any inherent truth-value, does not appear to have diminished, and lately appears to have increased, the attractions of this particular photographic method.

Such a method represents a clinical, almost Calvinist, renunciation of more theatrical or experimental uses of photography. Without wishing to overdevelop a religious analogy, it is pertinent to recall Lincoln Kirstein's essay on Walker Evans in *American Photographs*, since Evans's influence recurs throughout this exhibition, from Edward Ruscha's and Judy Fiskin's documentations of the American vernacular to Thomas Struth's pictures of urban spaces and developments in Naples, which appear to have a relationship to the final section of *American Photographs*. “The most characteristic single feature of Evans' work,” Kirstein wrote, “is its purity, or even its puritanism. It is ‘straight’ photography not only in technique but in the rigorous directness of its way of looking. All through this book you will search in vain for an angle-shot. Every object is regarded head-on with the unsparing frankness of a Russian ikon or a Flemish portrait. The facts pile up with the prints. This is neither a baroque nor a decorative, but a purely protestant attitude: meagre, stripped, cold, and, on occasion, humorous.”¹ The experiences and investigations undertaken in the past fifty years mitigate against any simple return to “straight” photography—it can no longer be taken as a mainline to truth. Similarly, contemporary artists and photographers can no longer unquestioningly subscribe to a positivist belief in the objective purity of the photograph. Yet the characteristics described by Kirstein remain at the center of current preoccupations. A “rigorous directness of looking,” photographic puritanism, frontality and factuality have outlasted both the ideology of straight photography and the project of positivism.

It is necessary therefore to emphasize that the bodies of work presented here are the products of aesthetic choices determined within particular cultural circumstances. These artistic positions partake of scientific methods, and not vice-versa. Ed Ruscha's books evidenced a desire to make a determinedly antiheroic, unhierarchical and essentially antiphotographic work, concerns which related him to the parallel investigations of pop artists in the United States. The industrial inventories of Bernd and Hilla Becher were motivated by a genuine engagement with and concern for the temporary architectures of heavy industry for which the predominant models of European creative photography were clearly inadequate. And the work of some of their students, such as Thomas Struth, Thomas Ruff and Candida Höfer, developed within the particular schooling of the Düsseldorf Academy, where the linguistic and perceptual investigations of minimal and conceptual art were being critically reconsidered.

Perhaps the fullest expression of the typological preceded the inventions of the medium most equipped to be placed



Eugène Atget
Boucherie aux Halles, 1900-1920 Seattle Art Museum Collection

at the service of the typologer. The great positivist enterprise to create a visual encyclopedia of the visible world and the objects, beings and structures which inhabited it may indeed have created the mental space in which the photographic process could have been perceived as possible and necessary. Yet by the mid-nineteenth century, the speed with which new types were being created and old types replaced had accelerated considerably and began to exceed the speed with which the world could be visibly recorded, preserved, ordered and controlled. The optimism implicit in the development of the natural sciences was transmuted. Photographic typology was not simply equivalent to a desire to order and control, as evidenced by its application in anthropology and criminology. Again and again throughout the history of photography, from Marville's and Atget's archives of disappearing Paris to Thomson's record of "street types" in London in the 1870s and Edward S. Curtis's project to photograph the diminishing native tribes of America, the typological has been a construction against loss. As objects, buildings and peoples have appeared progressively more expendable (and more easily rendered expendable), the motivation to preserve has been regularly enacted through photography.

This conveniently introduces the photographic work of Bernd and Hilla Becher and Thomas Struth. In the first instance, the Bechers' photographic objective is to preserve the object photographed; the photograph confronts the massive presence of the structure with its expendable, ephemeral status, with the entropic nature of the industrial society which produces it. By the time of the Bechers' first publication, *Anonyme Skulpturen—Eine Typologie technischer Bauten*, in 1970, the types for documentation and the method of documentation had been strictly determined. It was, and is, a method based fundamentally on an absence of style, analogous to their perception of the industrial structures which were the subject of their work and about which they wrote, "They are generally buildings where anonymity is accepted to be the style. Their peculiarities originate not in spite of, but because of the lack of design."²

The Bechers refused any dynamic devices or manipulation of perspective in favor of flatness and frontality. They excised the objects or buildings from their context, emphasizing only that they were not nomadic structures but created for and rooted in a particular place. They silhouetted each object as much as possible against a featureless sky. When Hilla Becher stated in a recent interview, "You have to be honest with your object and to make sure that you do not destroy it with your subjectivity, and yet remain involved at the same time,"³ she was reiterating their emphatic rejection of "subjective photography" as promoted by Otto Steinert through the 1951 exhibition of that name. In this exhibition, Steinert privileged a creative, authorial mode of photography in opposition to description and objectivity—a

photography based on interiority rather than on describing the surfaces of the visible world. To that effect, although both Albert Renger-Patzsch and August Sander were active in Germany after the war, neither was represented in Steinert's exhibition. By contrast, the Bechers determinedly situated themselves in the tradition of Sander, Renger-Patzsch, and Karl Blossfeldt, whose extensive selection of close-ups of photographs of plants in *Urformen der Kunst*, first published in 1926, may represent the closest formal parallel to the Bechers' project. What Blossfeldt's work communicates, in its rigid clarity, is the paradox whereby the most distanced, objective use of the camera is precisely that which releases most successfully the transformational and associative properties of the photographic work, in book or print or exhibition form. Walter Benjamin recognized this in writing that Blossfeldt "with his astonishing plant photographs reveals the forms of ancient columns in horse willow and bishop's crozier in the ostrich fern, totem poles in tenfold enlargements of chestnut and maple shoots and gothic tracery in the fuller's thistle."⁴ In the series of photographs the Bechers have published of water towers, mineheads or blast furnaces, the precision is a foundation for a similar associative or metaphorical interpretation. Benjamin's analysis (initially devoted to the experimental photography in Germany in the 1920s) is again prescient: "For it is another nature that speaks to the camera than to the eye: other in the sense that a space informed by human consciousness gives way to a space informed by the unconscious. . . . It is through photography that we first discover the existence of this optical unconscious, just as we discover the instinctual unconscious through psychoanalysis."⁵ It is the recurrent, obsessive precision of the photographs that unleashes the unconscious in the Bechers' work, as it does in Thomas Struth's street photographs and Candida Höfer's photographs of interior spaces. By contrast, the myriad creations of the 1970s and '80s, in their attempts to stage, fabricate and manipulate the image to create photographic equivalents for unconscious states, are inevitably illustrative.

The Bechers' work reveals a resistance to the idea of a pure example of an endlessly reproduced prototype. Their subjects predate the era in which multinationalism has spread its own uniformity. For functional reasons, each water tower resembles the next, shares certain characteristics with it. Yet form does not simply follow function. Each water tower is also an individual, ultimately resembling only itself. No further classification, no more precise formulation, is possible. Rather than closing down their objects, the photographs establish an existence beyond the powers of linguistic description. It is the Bechers' achievement to have created archives of difference, inventories of the vernacular which stand against the homogenizing tendencies of their age.

There was inevitably no space for the reception of the Bechers' work within the photographic milieu of Europe in the 1960s. Such a milieu remained, and to some extent remains, preoccupied with the vestiges of "subjective photography" or otherwise engaged with photojournalism or the photography of incident. It was only within the space created first by minimal art and then by conceptual art that a reception, and perception, of their work became possible. This was a climate in which Robert Morris had stated that "simplicity of shape does not necessarily equate with simplicity of experience,"⁶ a climate in which the value of the Bechers' work, if not its complexity, could be appreciated. The emphasis placed on system and seriality, on a predetermined methodology, and on a renunciation of aesthetic

hierarchy enabled their assimilation into the mainstream of minimal and conceptual work at this time—on the condition that they were not considered photographers. However, unlike many of the other artists who were using photography—Jan Dibbets, Edward Ruscha, Douglas Huebler, Hans Haacke, Hanne Darboven, for example—the Bechers never privileged the investigation over the work itself, since their commitment to an “honesty with the object” was unimpeachable.

As attention shifted from a predilection for the “hot” to a preference for the “cool” (to repeat Marshall McLuhan’s formula for abstract expressionism and minimalism), the latter part of the 1980s witnessed a resurgence of interest in the languages and attitudes of minimal and conceptual art, although this time the realized work, object or installation was not considered subsidiary to the idea or process. This was the climate in which the work of Thomas Struth, Thomas Ruff and Candida Höfer developed in Düsseldorf, and in which attention began to be focused on the work of the Bechers as photographers rather than conceptual artists. What distinguishes a number of artists working in Europe through the 1980s is that their indebtedness to a previous generation is embedded within the work rather than displayed as a legitimating style. The simple adoption of the primary structures of minimal and conceptual art and their subsequent inflection with a personal accent or intonation could not constitute the totality of a work. The artistic languages of Reinhard Mucha, Thomas Schütte, and Jean-Marc Bustamante, for example, are neither systematic nor closed, though each of them uses the language and structure of minimalism in specific and personal ways. The rigor of their work does not depend on the reductiveness or repetitiveness of a system. By contrast, the seamless and seriality exemplified by Donald Judd’s work have been fractured and fragmented. In the fissures which have appeared within the monolithic forms, the specifics of culture and experience have been reinstated. In individual works such as Mucha’s *Wasserstandsmeldung* (1986) or his installation at the 1990 Venice Biennale, *Deutschlandgerät* (in which the floor of the artist’s studio in Düsseldorf was encased within vitrines and entombed within the German pavilion), or in Bustamante’s sculptures such as *Bac à Sable* (1989) or his series of black and white *Lumières*, the repetition and universalism (even latent transcendentalism) inherent in the works of “high” minimalism are confronted with the particularities of lived experience, memory and history.

The work of Thomas Struth exemplifies a use of the example of the Bechers, and of their mutual regard for August Sander, rather than a simple reproduction or reapplication of their method. It might indeed be appropriate to adapt Walker Evans’s formulation of a “documentary style” and to talk of a “typological style.” Such a usage serves both to delineate the artistic role in the construction of the work, while the pictures themselves reject the intrusion of identity or incident, and to differentiate Struth’s work from the productions of Thomas Ruff, since with Ruff it is more appropriate to talk of a systematic use of the *image* of typology. Struth’s first investigations used a grid as a framework in which to place a series of photographs of the street. But the grid was rapidly abandoned in favor of a presentation of a sequence of single works, a system of presentation closer therefore to the books of the Bechers than to their exhibitions, in which, until recently, the prints were always presented in groups within the format of a grid. Struth fixed on a method of placing the camera in



Thomas Struth
Am Kreuzacker, Duisburg, 1985 Courtesy Marian Goodman Gallery, New York

the middle of a street, looking down a central perspective, so that the deviations from this perspective constituted the variations within the general system. The photographs made in New York in 1978 were the earliest published examples of the working method he continued through much of the subsequent decade.

As Ulrich Loock has noted, the application of the general system relied on the contingency of the photograph. Details or signs would punctuate the uniformity of the method, draw the viewer in.⁷ While Struth has continued to base his work on these foundations, in the latter part of the 1980s he has made photographs which constitute a need to *compose* the subject rather than rigidly impose a pre-determined method. First, Struth has displaced the grid so that it is now often represented within the picture, through the repetitive forms of postwar housing. The monotonous and impersonal repetition of floors and windows is literally fractured, as in *Am Kreuzacker, Duisburg* (1985), or disrupted by the determination of inhabitants to make their apartments more than simple machines for living, such as in *Via Monte Cardonet, Rome* (1988). Struth's photographs communicate a social existence after the irrevocable fracturing of the modernist dream. The dynamic perspectives deployed by Rodchenko or Moholy-Nagy are formally present yet rendered static. The pristine purity of the Bauhaus photographers or Werner Mantz is rendered impure. Struth's photographs communicate a loss and a failure, an effective eradication of the public sphere. A comparison with Dan Graham's "Homes for America" article, published in *Arts Magazine* in 1966, is instructive. Whereas Graham's photographs were combined with text in a discussion of the manifestly failed architectural projects of postwar housing, in Struth's work the text, like the grid, is embedded within the photograph. Simultaneous to this development—and perhaps in response to the overwhelming accumulation and apparent disorder of buildings and signs in Tokyo and Naples, where he began to photograph in 1986 and 1988 respectively—Struth appears to have decided that a continuing investigation of the complexity of urban space necessitated a further loosening of predetermined systems and a concomitant widening of his repertoire. The fixed viewpoint was no longer appropriate, since the cities in question were not constructed so as to be easily articulated in this way. On the contrary, the camera had to be moved in order to articulate the complex configuration of buildings and signs. Such a flexibility is manifest both in the photographs made in these two cities and in the sequencing of photographs in Struth's recent publications, where a strictly comparative reading is discouraged.⁸

Such development may equally have been encouraged by Struth's confrontation with the complex problem of the portrait, where the difficulties in the application of the general to the particular were most conspicuous. Here again, the difference between the work of Struth and Thomas Ruff is apparent. Ruff's mechanical imposition of a prototype, the passport or police photograph, onto the faces of associates in Düsseldorf emphasizes sameness rather than difference, abstraction rather than individuality. Ostensibly committed to recording the exteriority of these faces, Ruff depicts the individuals in such a way that their uniform nature paradoxically repulses scrutiny; the photographs exist as equivalents to the controlling and normalizing processes within contemporary society. Consequently,



Dan Graham
Layout for "Homes for America," *Arts Magazine*, 1966 Courtesy Marian Goodman Gallery, New York

for Ruff, there can be no sacrificing of frontality or flatness (except by its opposite, as in the recent *Stars* series, inestimable depth). Struth by contrast has sought to emphasize not the physiognomic differences but the relations between people, their isolation even within the closest of social groups. He has taken few single portraits, just as he has photographed few single buildings. As the urban context is essential for Struth's photographs of places, so the domestic context is essential for his portraits. Unlike the Bechers and Ruff, Struth never excises the object or person from its context but always presents it in a relationship to others. And for such a purpose, Struth has again been confronted with the limitations of the systematic or the uniform. Although the portraits are predominantly frontal, he constantly shifts the group until a particular configuration is achieved. A similar though more dramatic shift can be observed in the work of Jeff Wall. The series of faces in *Young Workers* (1978-83) and *Movie Audience* (1979) appear to derive from a comparative typological project and to comment on the same social forces as do Ruff's portraits. Yet Wall has increasingly stressed the importance of the single picture without relinquishing either exactitude or impersonality.

In suggesting the limits of the typological, in the oscillation toward the unsystematic, Struth and Wall evade any systematic closure. The closure is within each picture rather than predetermined by the system. This relationship of system to portrait has been discussed by Craigie Horsfield, himself a photographer committed to the making of portraits. He quotes Foucault: "Differences . . . can only be liberated through the invention of acategorical thought—let us imagine—an ontology where being would be expressed in the same fashion for every difference. . . . It is the idea of an intensity of vision so singular, so concentrated as to release the object and the speaker from a crippling stage of static social metaphor: the false security of symmetrical fantasy."⁹ Horsfield's comments envisage an utterly unsystematic methodology, a project which is evidently antitypological and obviously not the chosen method of any of the artists in this exhibition. While neither the creation of a typology nor a rejection of its symmetry may have precedence in the delineation of difference, these comments nonetheless serve as a caution. The application of a system or predetermined structure in contemporary art, in whatever medium, may not in itself constitute more than a rejection of the excesses of subjectivity as manifested both in "staged" photography and in the painting of the "transavanguardia." It may constitute little more than a veneer of conceptual rigor. For artists of the present generation, there is a difference between simply working the system, slipping into the "uni-form," and using it as a reference or as a memory. For just as form does not inevitably follow function, rigidity is not necessarily a substitute for rigor.

1. Lincoln Kirstein, "Photographs of America: Walker Evans," in *American Photography* (New York: Museum of Modern Art, 1938), 197.

2. Bernd and Hilla Becher, *Anonyme Skulpturen—Eine Typologie Technischer Bauten* (Düsseldorf: Art-Press Verlag, 1970), n.p.

3. Hilla Becher, Interview with Jean-François Chevrier, James

Lingwood, and Thomas Struth, in *Another Objectivity* (Milan: Idea Books, 1989), 62.

4. Walter Benjamin, "A Small History of Photography," *Literarische Welt* no. 7 (1931); reprinted in *One Way Street and Other Writings* (London: Verso, 1985), 244.

5. *Ibid.*, 243.

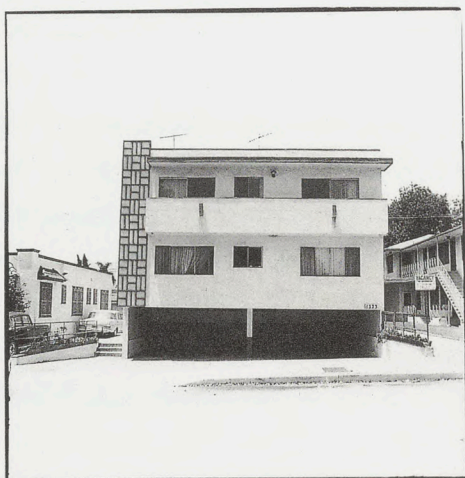
6. Robert Morris, "Notes on Sculpture," in Gregory Battcock, ed.,

Minimal Art—A Critical Anthology (New York: E.P. Dutton, 1968), 228.

7. Ulrich Loock, "Photos of the Metropolis," in *Thomas Struth, Unconscious Places* (Bern: Kunsthalle Bern, 1987), n.p.

8. This includes the images in *Typologies*, which Struth has sequenced.

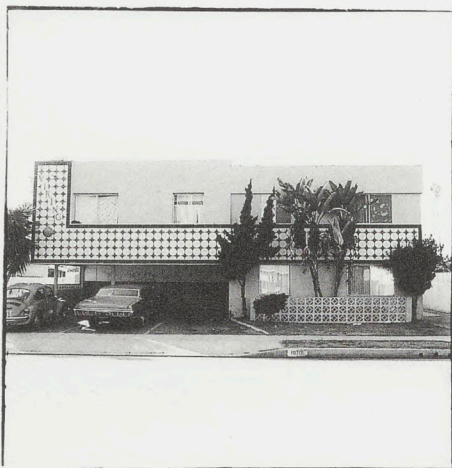
9. Craigie Horsfield, *John Goto, Photographs 1971-81* (London: The Photographers' Gallery, 1981), leaflet, n.p.



Judy Fiskin
"Untitled Geometric Motif" from the series *Dingbat*, 1982-83

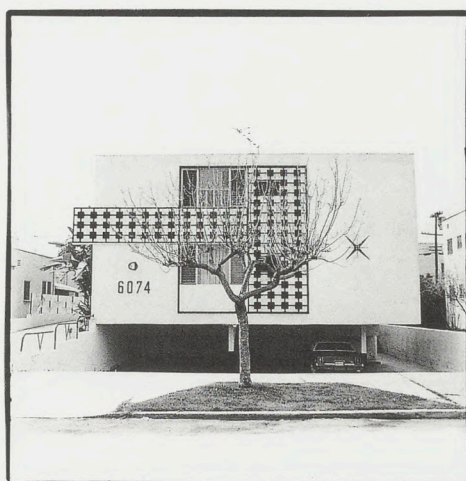


Judy Fiskin
"Untitled Geometric Motif" from the series *Dingbat*, 1982-83



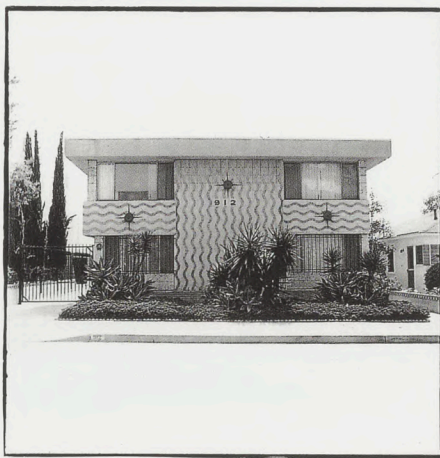
Judy Fiskin
"Untitled Geometric Motif" from the series *Dingbat*, 1982-83

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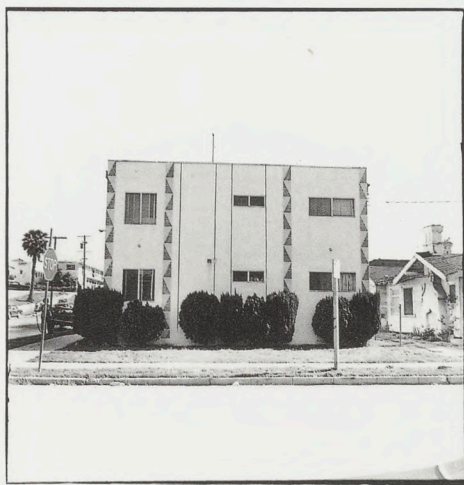
Judy Fiskin
"Untitled Geometric Motif" from the series *Dingbat*, 1982-83

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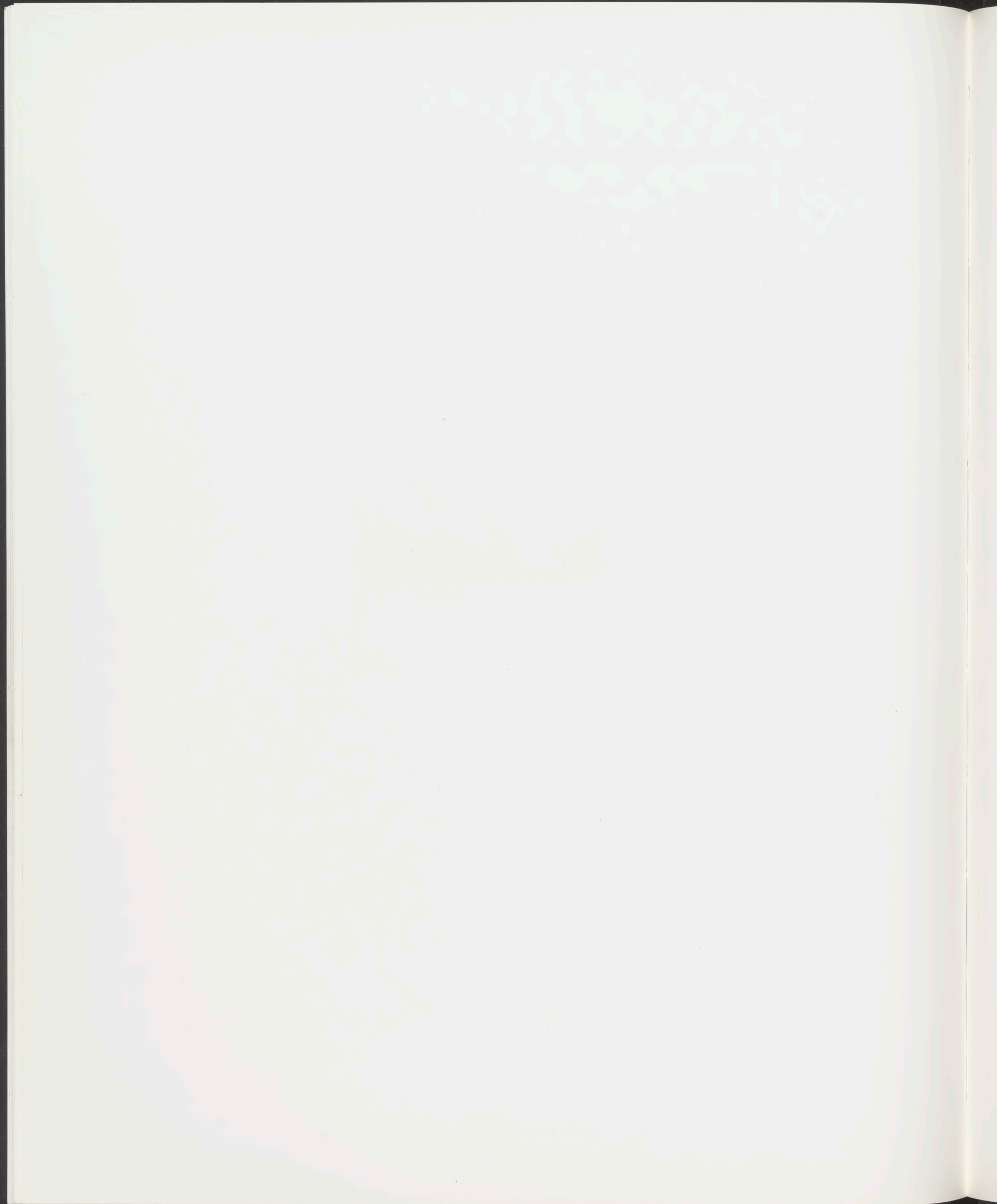
Judy Fiskin
"Untitled Geometric Motif" from the series *Dingbat*, 1982-83

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Judy Fiskin
"Untitled Geometric Motif" from the series *Dingbat*, 1982-83

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Judy Fiskin
"Untitled Peaked Roof" from the series *Dingbat*, 1982-83

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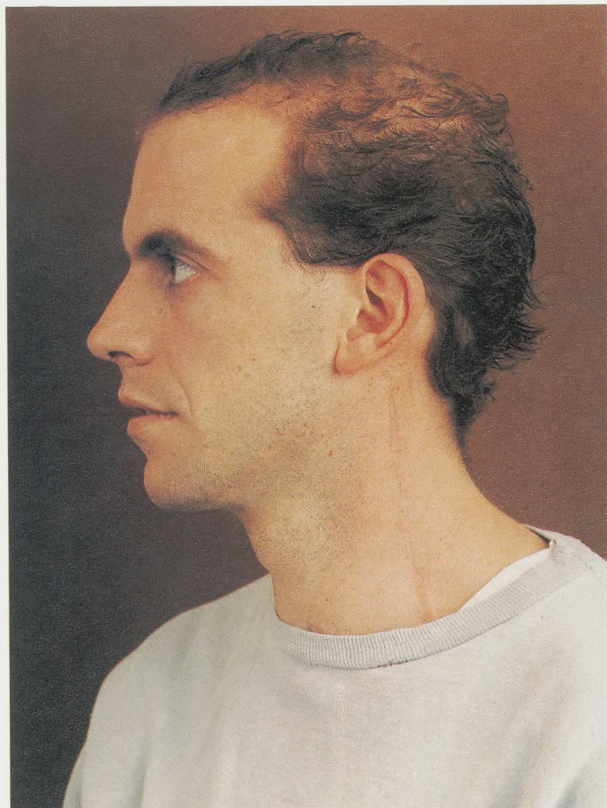
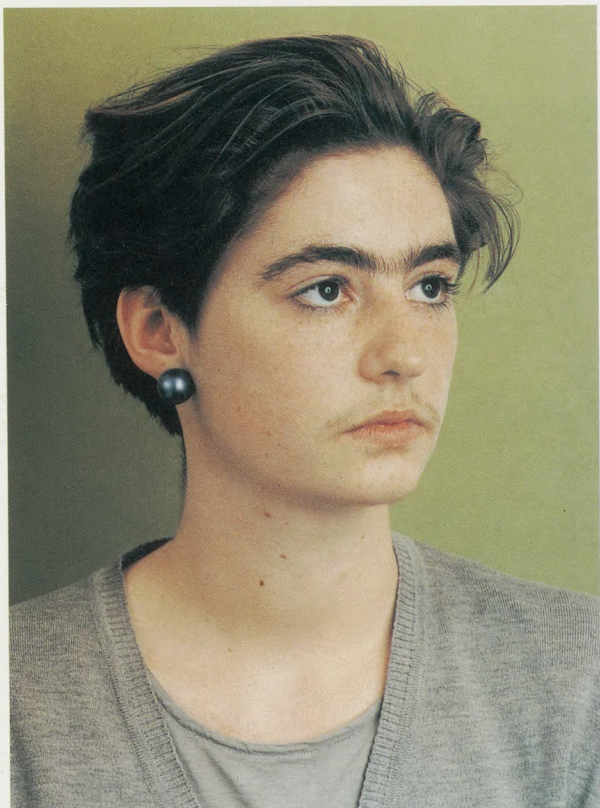


Judy Fiskin
"Untitled Peaked Roof" from the series *Dingbat*, 1982-83

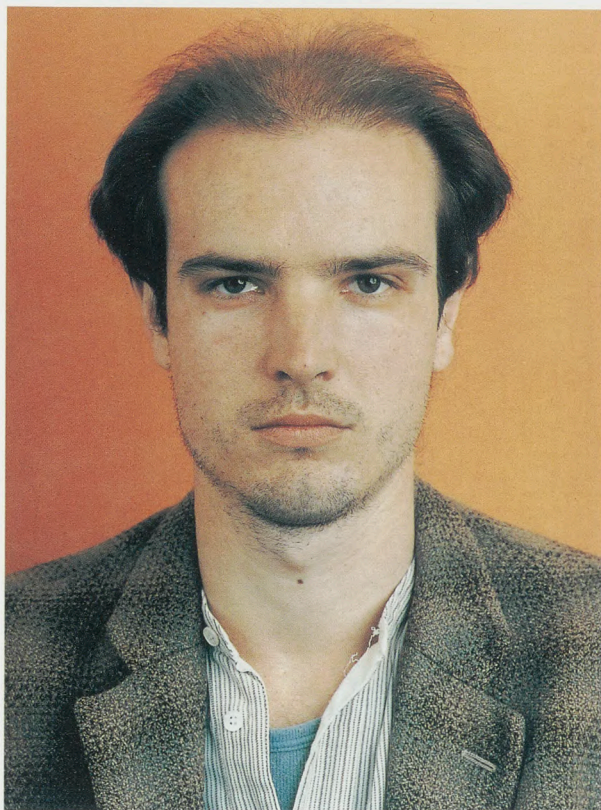
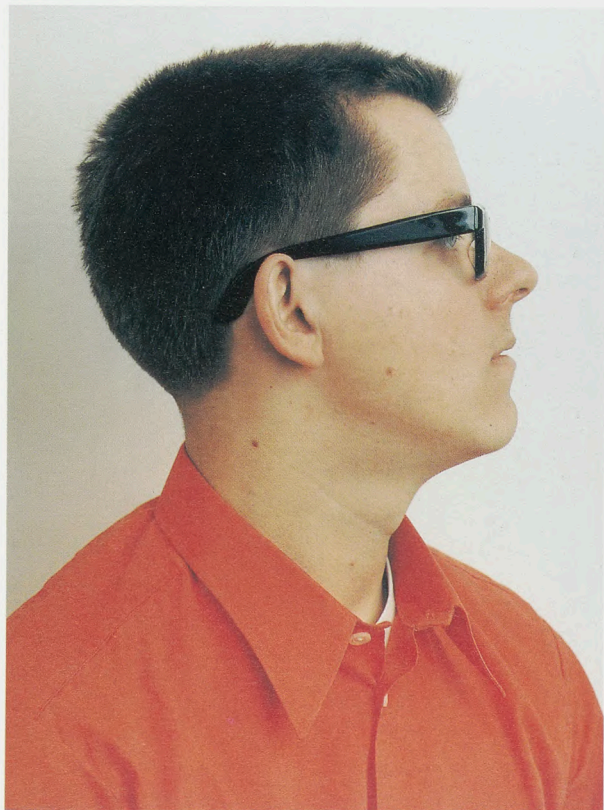
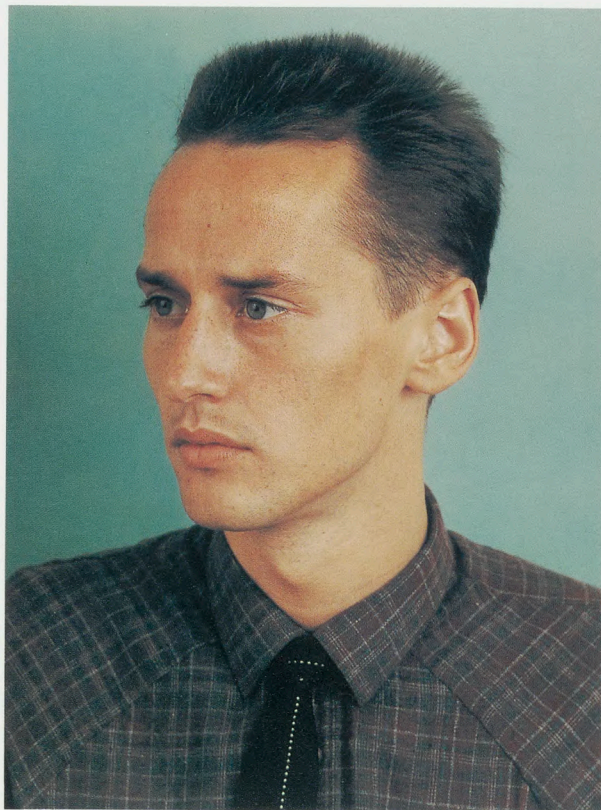
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Judy Fiskin
"Untitled Peaked Roof" from the series *Dingbat*, 1982-83



Thomas Ruff
Portraits, 1984/1985



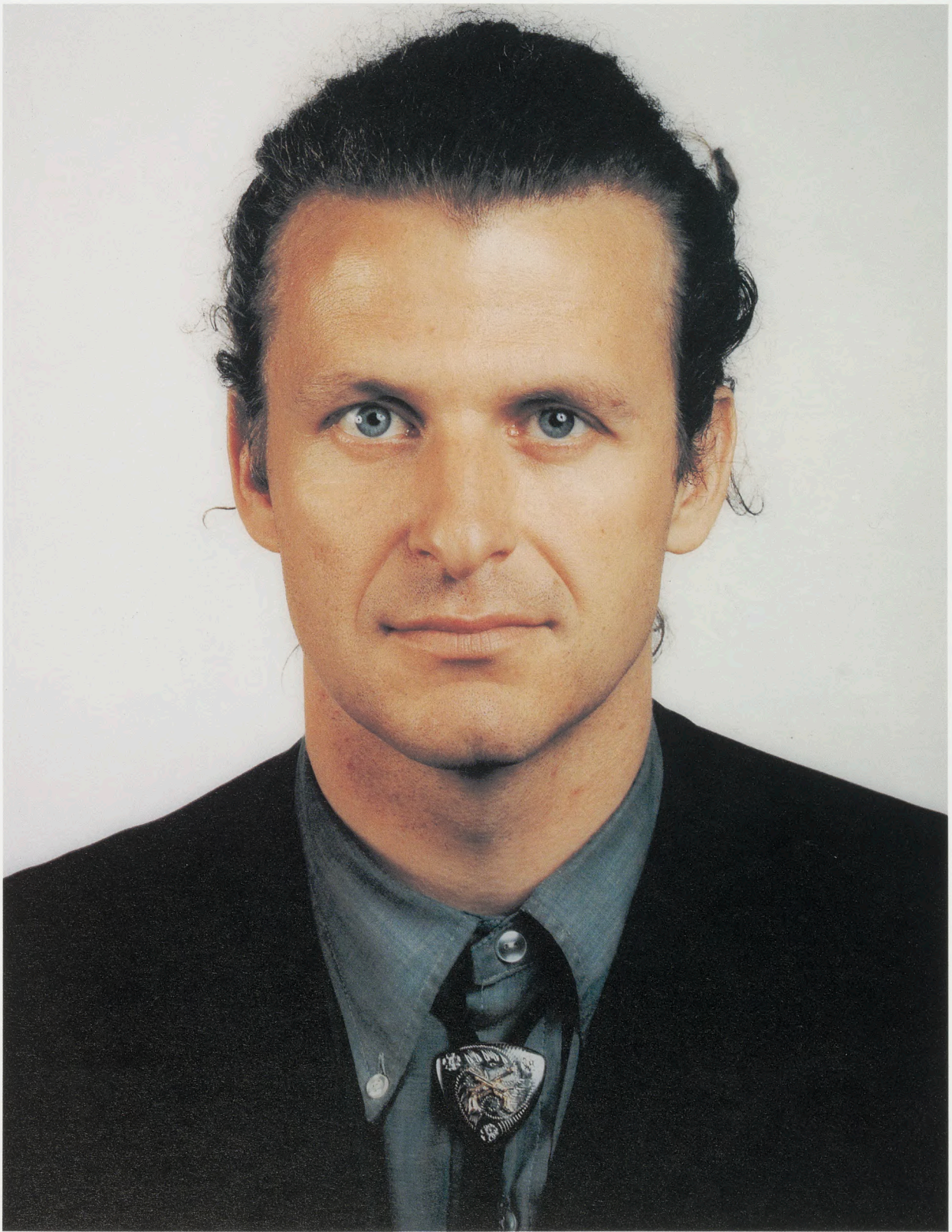
Thomas Ruff
Portraits, 1985



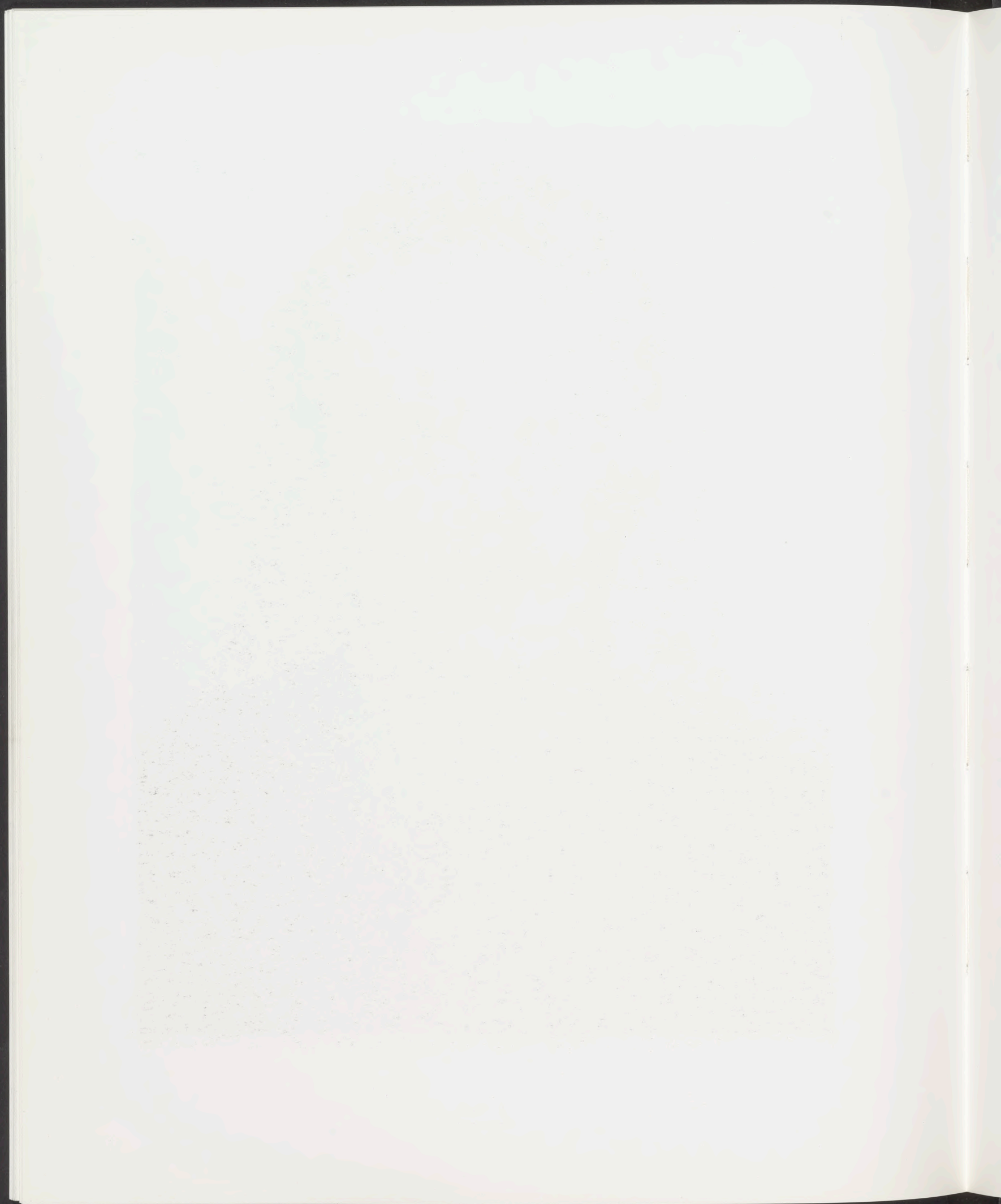


Thomas Ruff
Portrait, 1988





Thomas Ruff
Portrait, 1988





Thomas Ruff
Portrait, 1988





Thomas Ruff
Portrait, 1988

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BERND AND HILLA BECHER

Water Towers, 1980
9 gelatin silver prints
20 x 16 each (51 x 41)
Private Collection, New York

Winding Towers (B), 1982-83
15 gelatin silver prints
20 x 16 each (51 x 41)
Collection Vijak Mahdavi and
Bernardo Nadal-Ginard, Boston

Winding Towers, 1983
9 silver gelatin prints
20 x 16 each (51 x 41)
Maslow Collection, Wilkes-Barre,
Pennsylvania

Factories (Gables), 1987
16 gelatin silver prints
16 x 20 each (41 x 51)
Sonnabend Collection,
New York

Blast Furnace Heads, 1988
9 gelatin silver prints
20 x 16 each (51 x 41)
Collection Ronnie and Samuel
Heyman, Green Farms,
Connecticut

*9 Brick Houses, Ruhr District,
Germany*, 1989
9 gelatin silver prints
22 x 18 each (56 x 46)
Private Collection, New York

LYNNE COHEN

Corporate Office, n.d.
gelatin silver print
28 x 36 (71 x 91)
Courtesy PPOW Gallery, New York

6 works titled
Observation Room, n.d.
gelatin silver prints
20 x 24 each (51 x 61)
Courtesy PPOW Gallery, New York

Office and Showroom, n.d.
gelatin silver print
28 x 36 (71 x 91)
Courtesy PPOW Gallery, New York

Police Range I, n.d.
gelatin silver print
28 x 36 (71 x 91)
Courtesy PPOW Gallery, New York

Practice Range, n.d.
gelatin silver print
28 x 36 (71 x 91)
Courtesy PPOW Gallery, New York

Recording Studio, n.d.
gelatin silver print
28 x 36 (71 x 91)
Courtesy PPOW Gallery, New York

Target Range, n.d.
gelatin silver print
28 x 36 (71 x 91)
Courtesy PPOW Gallery, New York

JUDY FISKIN

30 *Untitled* works from the
series *Dingbat*, 1982-83
gelatin silver prints
8 x 5 3/4 each (20 x 15)

4 Chinese Screen and a
Mullioned Window
3 Front Garages
3 Geometric Motif
4 Japanese Roofline
3 Landscaping
4 Peaked Roof
3 Side Stairway
Courtesy Asher/Faure Gallery,
Los Angeles

6 Geometric Motif
Collection Newport Harbor
Art Museum

CANDIDA HÖFER

*Kurmittelhaus Wenningstedt,
Sylt*, 1979
color coupler print
14 x 20 3/4 (36 x 53)
Courtesy Galerie Johnen &
Schöttle, Cologne

Wartesaal, Köln (I), 1981
color coupler print
14 x 20 3/4 (36 x 53)
Courtesy Galerie Johnen &
Schöttle, Cologne

Hotel Bebbler, Xanten (I), 1984
color coupler print
14 x 20 3/4 (36 x 53)
Courtesy Galerie Johnen &
Schöttle, Cologne

Schützenbaus Xanten (I), 1984
color coupler print
14 x 20 3/4 (36 x 53)
Courtesy Galerie Johnen &
Schöttle, Cologne

Campo Santo, Pisa, 1985
color coupler print
14 x 20 3/4 (36 x 53)
Courtesy Galerie Johnen &
Schöttle, Cologne

Biblioteca Civica, Trieste, 1988
color coupler print
14 x 20 3/4 (36 x 53)
Courtesy Galerie Johnen &
Schöttle, Cologne

Museo Civico, Vicenza, 1988
color coupler print
14 x 20 3/4 (36 x 53)
Courtesy Galerie Johnen &
Schöttle, Cologne

Teatro Olimpico, Vicenza, 1988
color coupler print
14 x 20 3/4 (36 x 53)
Courtesy Galerie Johnen &
Schöttle, Cologne

*Ethnographisches Museum,
Lissabon (I)*, 1989
color coupler print
14 x 20 3/4 (36 x 53)
Courtesy Galerie Johnen &
Schöttle, Cologne

*WISO Bibliothek at University
Köln (I)*, 1989

color coupler print
14 x 20³/₄ (36 x 53)
Courtesy Galerie Johnen &
Schöttle, Cologne

*Akademisches Kunstmuseum,
Bonn (III)*, 1990

color coupler print
14 x 20³/₄ (36 x 53)
Courtesy Galerie Johnen &
Schöttle, Cologne

*Akademisches Kunstmuseum,
Bonn (IV)*, 1990

color coupler print
14 x 20³/₄ (36 x 53)
Courtesy Galerie Johnen &
Schöttle, Cologne

*University College, London,
Faculty of Law (I)*, 1990

color coupler print
14 x 20³/₄ (36 x 53)
Courtesy Galerie Johnen &
Schöttle, Cologne

*University College, London,
Faculty of Law (III)*, 1990

color coupler print
14 x 20³/₄ (36 x 53)
Courtesy Galerie Johnen &
Schöttle, Cologne

ROGER MERTIN

Irondequoit, New York, 1977

gelatin silver print
8 x 10 (20 x 25)
Collection Robert Freidus and
Howard Shapiro, New York

Michigan Roadside, 1977

gelatin silver print
8 x 10 (20 x 25)
Collection Robert Freidus and
Howard Shapiro, New York

New York Roadside, 1977

gelatin silver print
8 x 10 (20 x 25)
Collection Robert Freidus and
Howard Shapiro, New York

New York Roadside, 1977

gelatin silver print
8 x 10 (20 x 25)
Collection Robert Freidus and
Howard Shapiro, New York

Pennsylvania Roadside, 1977

gelatin silver print
8 x 10 (20 x 25)
Collection Robert Freidus and
Howard Shapiro, New York

8 works titled

Poultneyville, New York, 1977

gelatin silver prints
8 x 10 each (20 x 25)
Collection Robert Freidus and
Howard Shapiro, New York

Route 64, New York State, 1977

gelatin silver print
8 x 10 (20 x 25)
Collection Robert Freidus and
Howard Shapiro, New York

Sylvan Lake, New York, 1977

gelatin silver print
8 x 10 (20 x 25)
Collection Robert Freidus and
Howard Shapiro, New York

Webster, New York, 1977

gelatin silver print
8 x 10 (20 x 25)
Collection Robert Freidus and
Howard Shapiro, New York

*Rochester, New York from Die
Tannenbaumserie*, 1980

color coupler print
20 x 24 (51 x 61)
Lent by the artist, Rochester,
New York

*New York City from Die
Tannenbaumserie*, 1983

color coupler print
20 x 24 (51 x 61)
Lent by the artist, Rochester,
New York

*Rochester, New York from Die
Tannenbaumserie*, 1983

color coupler print
30 x 24 (76 x 61)
Lent by the artist, Rochester,
New York

*76 Truck Stop, Stroudsburg, PA
from Die Tannenbaumserie*, 1983

color coupler print
30 x 24 (76 x 61)
Lent by the artist, Rochester,
New York

*Rochester, New York from Die
Tannenbaumserie*, 1984

color coupler print
30 x 24 (76 x 61)
Lent by the artist, Rochester,
New York

*Rochester, New York from Die
Tannenbaumserie*, 1987

color coupler print
30 x 24 (76 x 61)
Lent by the artist, Rochester,
New York

THOMAS RUFF

20 works titled *Portrait*

color coupler prints
9¹/₂ x 7 each (24 x 18)
Lent by the artist, courtesy 303
Gallery, New York, and Galerie
Johnen & Schöttle, Cologne

2 from 1983

4 from 1984

14 from 1985

Portrait, 1988

color coupler print
85 x 60 (216 x 152)
Courtesy Stuart Regen Gallery,
Los Angeles

Portrait, 1988
color coupler print
85 x 60 (216 x 152)
Courtesy Stuart Regen Gallery,
Los Angeles

Portrait, 1988
color coupler print
85 x 65 (216 x 152)
Courtesy 303 Gallery, New York

Portrait, 1988
color coupler print
85 x 60 (216 x 152)
Courtesy Stuart Regen Gallery,
Los Angeles

EDWARD RUSCHA

Twentysix Gasoline Stations,
1963
artist book, 3 copies
7 x 5 1/2 (18 x 14)
Lent by the artist, Los Angeles

*Some Los Angeles
Apartments*, 1965
artist book, 3 copies
7 x 5 1/2 (18 x 14)
Lent by the artist, Los Angeles

*Thirtyfour Parking Lots in Los
Angeles*, 1967
artist book, 3 copies
10 x 8 (25 x 20)
Lent by the artist, Los Angeles

Gasoline Stations, 1962, 1989
Portfolio of 10 images from the
book *Twentysix Gasoline
Stations*, 1962
gelatin silver prints
19 1/2 x 23 each (50 x 58)
Lent by the artist, Los Angeles

Dixie, Lupton, Arizona
Fina, Groom, Texas
Flying A, Kingman, Arizona
Knox Less, Oklahoma City,
Oklahoma
Phillips 66, Flagstaff, Arizona
Self Service, Milan, New
Mexico
Shell, Daggett, California
Standard, Amarillo, Texas
Texaco, Jackrabbit, Arizona
Union, Needles, California

THOMAS STRUTH

Düsselstrasse, Düsseldorf, 1979
gelatin silver print
17 1/2 x 23 1/2 (44 x 60)
Lent by the artist, courtesy
Marian Goodman Gallery,
New York

Via del Corso, Rome, 1984
gelatin silver print
23 1/2 x 17 1/2 (60 x 44)
Lent by the artist, courtesy
Marian Goodman Gallery,
New York

*Hörder Brückenstrasse,
Dortmund*, 1985
gelatin silver print
17 1/2 x 23 1/2 (44 x 60)
Lent by the artist, courtesy
Marian Goodman Gallery,
New York

*Prince Regent Street,
Edinburgh*, 1985
gelatin silver print
17 1/2 x 23 1/2 (44 x 60)
Lent by the artist, courtesy
Marian Goodman Gallery,
New York

*Gotanda (Salem Lights),
Tokyo*, 1987
gelatin silver print
17 1/2 x 23 1/2 (44 x 60)
Lent by the artist, courtesy
Marian Goodman Gallery,
New York

Via Sanità, Naples, 1988
gelatin silver print
17 1/2 x 23 1/2 (44 x 60)
Lent by the artist, courtesy
Marian Goodman Gallery,
New York

Le Lignon, Geneva, 1989
gelatin silver print
17 1/2 x 23 1/2 (44 x 60)
Lent by the artist, courtesy
Marian Goodman Gallery,
New York

*Corso Vittorio Emanuele,
Naples*, 1990
gelatin silver print
17 1/2 x 23 1/2 (44 x 60)
Lent by the artist, courtesy
Marian Goodman Gallery,
New York

*Lake Street/The Loop,
Chicago*, 1990
gelatin silver print
23 1/2 x 17 1/2 (60 x 44)
Lent by the artist, courtesy
Marian Goodman Gallery,
New York

*Looking towards Dearborn
Street, Chicago*, 1990
gelatin silver print
17 1/2 x 23 1/2 (44 x 60)
Lent by the artist, courtesy
Marian Goodman Gallery,
New York

Group exhibitions that included more than one artist from *Typologies* are listed in the Joint Exhibitions section.

General articles of theoretical or background interest are listed in the General Bibliography. Bibliographical entries that discuss more than one artist from *Typologies* are listed in the Joint Bibliography. Exhibition catalogs are noted in the exhibition histories.

JOINT EXHIBITIONS

- 1990 *Weiter Sehen*, Haus Lange and Haus Esters, Krefeld (Ruff, Struth)

Perspectives on Place: Attitudes Toward the Built Environment, University Art Gallery, San Diego State University, San Diego (Bechers, Fiskin, Höfer, Ruff, Struth)

German Photography: Documentation and Introspection, Aldrich Museum of Contemporary Art, Ridgefield, Connecticut (Bechers, Höfer, Struth, Ruff) (catalog)

- 1989 *Shifting Focus*, Arnolfini Gallery, Bristol; Serpentine Gallery, London (Cohen, Höfer) (catalog)

Hilla & Bernd Becher, Fischli & Weiss, Thomas Ruff, 303 Gallery, New York (Bechers, Ruff)

Sei Artisti Tedeschi, Castello di Rivara, Turin (Bechers, Höfer) (catalog)

- 1988 *Another Objectivity*, Institute of Contemporary Arts, London; traveled (Bechers, Struth) (catalog in English by ICA; expanded catalog in French and English published by Idea Books, Milan)

Democracy—Politics and Election, Dia Art Foundation, New York (Cohen, Fiskin)

Die Becher-Klasse, Galerie Johnen & Schöttle, Cologne (Höfer, Ruff, Struth)

- 1987 *Foto/Realismen*, Villa Dessauer, Bamberg; traveled (Höfer, Ruff, Struth) (catalog)

- 1982 *Young German Photographers*, Art Galaxy, New York (Höfer, Ruff, Struth)

- 1979 *In Deutschland: Aspekte gegenwärtiger Dokumentarfotografie in Deutschland*, Rheinisches Landesmuseum, Bonn (Höfer, Struth) (catalog)

Schlaglichter: Junge Kunst im Rheinland, Rheinisches Landesmuseum, Bonn (Höfer, Struth) (catalog)

- 1978 *Mirrors and Windows: American Photography Since 1960*, The Museum of Modern Art, New York; traveled internationally (Mertin, Ruscha) (catalog)

GENERAL BIBLIOGRAPHY

Banta, Melissa, and Curtis M. Hinsley. *From Site to Sight: Anthropology, Photography, and the Power of Imagery*. Cambridge: Peabody Museum Press, 1986.

Chambord, Jacqueline, ed. *Charles Marville: Photographs of Paris 1852-1878*. New York: French Institute/Alliance Française, 1981.

Chevrier, Jean-François, and James Lingwood. *Another Objectivity*. Milan: Idea Books, 1987.

Coplands, John. *Serial Imagery*. Pasadena: Pasadena Art Museum, 1968.

Desmarais, Charles, ed. *The Portrait Extended*. Chicago: Museum of Contemporary Art, 1980.

Evans, Walker. *Walker Evans at Work*. New York: Harper and Row, 1982.

Featherstone, David, ed. *Observations: Essays on Documentary Photography*. Carmel: The Friends of Photography, 1984.

Green, Jonathan. *American Photography—A Critical History*. New York: Harry N. Abrams, 1984.

Gudis, Catherine, ed. *A Forest of Signs*. Los Angeles: Museum of Contemporary Art, 1989. Includes Anne Rorimer, "Photography—Language—Context: Prelude to the 1980s," 129-153.

Jenkins, William. *New Topographics: Photographs of a Man-Altered Landscape*. Rochester: International Museum of Photography at George Eastman House, 1975.

Keller, Ulrich. "Photographs in Context." *Image* 19, no. 4 (December 1976):1-12.

———. "The Twilight of the Masterpiece." *CMP Bulletin* 6, no. 1 (1987):2-12.

Longstreth, Richard. "Compositional Types in American Commercial Architecture." In Camille Wells, ed., *Perspectives in Vernacular Architecture*, II, 12-23. Columbia: University of Missouri Press, 1986.

Mayr, Ernst. *The Growth of Biological Thought*. Cambridge: Harvard University Press, 1982.

McShine, Kynaston, ed. *Andy Warhol—A Retrospective*. New York: Museum of Modern Art, 1989.

Meinwald, Dan, ed. *Raoul Gradwohl—Hollywood, California*. *CMP Bulletin* 13, nos. 1/2 (1984): entire double issue.

Mellor, David, ed. *Germany—The New Photography, 1927-1933*. London: Arts Council of Great Britain, 1978.

Messler, Norbert. "The Artist as Builder." *Artscribe International* no. 79 (January/February 1990):50-55.

Nasgaard, Roald. *Gerhard Richter—Paintings*. New York: Thames and Hudson, 1988.

Neusüss, Floris M., ed. *Fotografie als Kunst—Kunst als Fotografie*. Cologne: DuMont Buchverlag, 1979. Bilingual edition. Includes Klaus Honnef, "Where Lies the Artistic Skill of the Documentarist," 152-72.

Rorimer, Anne, et al. *Allan McCollum*. Eindhoven: Stedelijk Van Abbemuseum, 1989.

Sander, August. *Anlitz der Zeit*. Munich: Schirmer Mosel, 1990. Reprint of 1929 edition.

Sander, Gunther, ed. *August Sander—Citizens of the Twentieth Century*. Cambridge: MIT Press, 1986.

Szarkowski, John and Maria Morris. *The Work of Atget*. 4 vol. New York: Museum of Modern Art, 1981-1985.

Tagg, John. *The Burden of Representation*. Amherst: University of Massachusetts Press, 1988.

Trachtenberg, Alan. "The New American Scene." In *Three on Technology*. Cambridge: List Visual Arts Center, MIT, 1988.

JOINT BIBLIOGRAPHY

Benezra, Neil, ed. *Affinities and Intuition: The Gerald S. Elliot Collection of Contemporary Art*. New York: Thames and Hudson, 1990. (Bechers, Ruff, Struth)

Contemporary Photographers. New York: St. Martin's Press, 1983. (Cohen, Mertin, Ruscha)

Graw, Isabelle, and Gregorio Magnani. "Düsseldorfer Künstler V: Bildbesprechung: Ein Arbeitsgespräch zwischen Isabelle Graw und Gregorio Magnani." *Artis* (February 1990):56-59. (Bechers, Höfer, Ruff, Struth)

Graw, Isabelle. "Reviews: Bernhard Becher's Students, Johnen and Schöttle, Cologne." *Flash Art* no. 143 (November/December 1988):123-24. (Höfer, Ruff, Struth)

Grundberg, Andy. "As It Must to All, Death Comes to Post-Modernism." *New York Times* (16 September 1990):II, 47. (Ruff, Struth)

Hermes, Manfred. "Repetition, Disguises, Documents: How Photography has Permeated Two Decades of Contemporary German Art." *Flash Art* no. 148 (October 1989):97-103. (Bechers, Höfer, Struth)

Jones, Bill. "False Documents: A Conversation with Jeff Wall." *Arts Magazine* 64, no. 9 (May 1990):51-55. (Ruff, Struth)

Kahmen, Volker. *Art History of Photography*. New York: Viking, 1973. (Bechers, Ruscha)

Magnani, Gregorio. "Ordering Procedures: Photography in Recent German Art." *Arts Magazine* 64, no. 7 (March 1990):78-83. (Bechers, Höfer, Ruff, Struth)

Schmidt, Karlheinz. "Kühl, karg und immer in Serie." *Art: Das Kunstmagazin* no. 11 (November 1987): 46-52. (Ruff, Struth)

BERND & HILLA BECHER

1931 Bernd Becher born in Siegen District, Germany. Studied at the Kunstakademie, in Stuttgart and Düsseldorf.

1934 Hilla Becher born in Berlin, Germany. Studied at the Kunstakademie, Düsseldorf.

SELECTED SOLO EXHIBITIONS

1990 Sonabend Gallery, New York (also 1972, 1974, 1977, 1978,1981, 1983, 1985, and 1988)

Dia Art Foundation, New York
Typologies, West German Pavilion, XLIV Venice Biennale, Venice; traveled (catalog)

1989 *American Buildings and Others*, Urbi et Orbi Galerie, Paris

1988 *Häuser*, Galerie Konrad Fischer, Düsseldorf (also 1970, 1973 and 1976)

Watertowers, Kunstverein Munich

Magasin, Centre National d'Art Contemporain, Grenoble

Palais des Beaux Arts, Brussels

1986 Carnegie Mellon University Art Gallery, Pittsburgh

Bernd und Hilla Becher—Bergwerke, Architekturmuseum, Basel

1985 Museum Folkwang Essen, Essen

ARC/Musée d'Art Moderne,Paris

Castello di Rivoli, Turin

Musée d'Art Moderne, Liège, Belgium

1983 Freedman Gallery, Albright College, Reading, Pennsylvania

1981 Kunstverein, Siegen

Stedelijk van Abbemuseum, Eindhoven, Holland

1980 Fachhochschule und Hochschule für Bildende Künste, Hamburg

Galerie Vega, Liège, Belgium
Westfälisches Landesmuseum, Münster

1979 Galerie Sonabend, Paris (also 1973 and 1975)

Kunsthilothek Tranegarden, Copenhagen

Kunstraum, Munich

1978 Milwaukee Art Center, Milwaukee

Von Der Heidt Museum, Wuppertal, Germany

1977 Ink, Crex Collection, Zurich

1976 Kunsthalle Tübingen

1975 Rheinisches Landesmuseum, Bonn (catalog)

Museum of Modern Art, New York

1974 La Jolla Museum of Contemporary Art, La Jolla, California (catalog)

Contemporary Arts Center, Cincinnati

- National Gallery of Canada,
Ottawa
- Wadsworth Atheneum, Hartford,
Connecticut
- Arts Council of Great Britain,
London; traveled
- 1972 International Museum of Photo-
graphy at George Eastman House,
Rochester, New York
- 1971 Gegenverkehr, Aachen
- 1970 Moderna Museet, Stockholm
- 1969 Städtische Kunsthalle, Düsseldorf
- 1968 Stedelijk Van Abbemuseum,
Eindhoven, Holland
- Städtisches Museum,
Mönchengladbach
- 1967 Die Neue Sammlung, Munich
- Staatliches Museum für
Angewandte Kunst, Munich
- Technische Hochschule,
Karlsruhe
- 1966 Staatliche Kunstakademie,
Düsseldorf
- SELECTED GROUP EXHIBITIONS
- 1990 *Assembled: Works of Art Using
Photography as a Construction
Element*, University Art
Galleries, Wright State
University, Dayton, Ohio
- Signs of Life: Process and
Materials, 1960-1990*, Institute
of Contemporary Art, University
of Pennsylvania, Philadelphia
- 1989 *Repetition*, Hirschl & Adler
Modern, New York
- Collecting/Organizing/Trans-
posing*, Maryland Art Place, Inc.,
Baltimore
- Bilderstreit: Construction, Unity
and Fragmentation in Art since
1960*, Ludwig Museum in the
Rheinhallen, Cologne (catalog)
- Invention and Continuity in
Contemporary Photographs*, The
Metropolitan Museum of Art,
New York
- 1988 *Collección Sonabend*, Centro
de Arte Reina Sofia, Madrid;
traveled
- 1987 *This is Not a Photograph: 20
Years of Large-Scale Photo-
graphy, 1966-1986*, The John
and Mable Ringling Museum of
Art, Sarasota, Florida; traveled
(catalog)
- Beyond the Image*, First Street
Forum, St. Louis
- 1986 *Bernd & Hilla Becher, Günther
Förg, Reinhard Mucha*, Luhring,
Augustine & Hodes Gallery,
New York
- 1985 *Resemblances/Dissemblance*,
Musée d'Art Moderne,
Liège, Belgium
- 1984 *Artistic Collaboration in the
Twentieth Century*, Hirshhorn
Museum and Sculpture Garden,
Washington, D.C.
- 1983 *The Architectural Impulse*,
TWEED—The Gallery, Plainfield,
New Jersey
- Radical Space/Rational Time*,
Henry Art Gallery, University of
Washington, Seattle (catalog)
- Big Pictures*, Museum of
Modern Art, New York
- 1982 *British Mining in Art*, Science
Museum, London
- Visual Cataloguing & Mapping:
Photographs, Installations &
Artist's Books*, Visual Studies
Workshop, Rochester, New York
- Counterparts: Form and Emotion
in Photography*, Metropolitan
Museum of Art, New York; tra-
veled (catalog)
- Documenta 7*, Kassel
- 1980 *Hier and Après*, Montreal Museum
of Fine Arts, Montreal
- Exploration in the 70's*, Plan For
Pittsburgh, Pittsburgh
- Artist and Camera*, Arts Council
of Great Britain (catalog)
- 1979 *Industrial Sights*, Whitney
Museum of American Art, New
York
- The Third Biennale of Sydney*,
Sydney, Australia
- 5 mal 30*, Städtische Kunsthalle,
Düsseldorf
- Concept-Narrative-Document*,
Museum of Contemporary Art,
Chicago
- Deutsche Fotografie nach 1945*,
Kassler Kunstverein, Kassel
- 1978 *Grids*, The Pace Gallery, New
York; traveled
- Work from the Crex Collection in
Louisiana Museum*, Stedelijk van
Abbemuseum, Eindhoven,
Holland
- 1977 *Documenta 6*, Kassel
- XIV Internationale Biennale São
Paulo*, São Paulo, Brazil
- Europe in the Seventies*, Art
Institute of Chicago, Chicago;
traveled (catalog)
- Kunst und Architektur*, Magers
Gallery, Bonn
- Vogel Collection*, Museum of Art,
University of Michigan, Ann
Arbor
- Sequential '77*, Harkness House,
New York

- 1976 *Identité*, Centre d'Arts Plastiques Contemporains, Bordeaux
- 1975 *Sequenced Photographs*, University of Maryland Art Gallery, Baltimore, Maryland (catalog)
- Locate/Order/Measure*, University of Colorado, Boulder
- New Topographics*, International Museum of Photography at George Eastman House, Rochester, New York (catalog)
- 1974 *Idea and Image*, Art Institute of Chicago, Chicago
- Image and Idea in Recent Art*, Photokina, Cologne
- Kunstverein, Heidelberg
- 1972 *Documenta 5*, Kassel
- Paris-Amsterdam-Düsseldorf*, Solomon R. Guggenheim Museum, New York
- 1971 *Prospect '71*, Kunsthalle, Düsseldorf
- 1970 *Information*, Museum of Modern Art, New York (catalog)
- Strategy Gets Art*, International Festival, Edinburgh
- 1969 *Prospect '69*, Städtische Kunsthalle, Düsseldorf
- Concept*, Städtisches Museum Schloss, Morsbroich
- Conception*, Städtisches Museum, Leverkusen
- MONOGRAPHS
- Anonyme Skulpturen: Eine Typologie Technischer Bauten*. Düsseldorf: Art Press Verlag, 1970.
- Die Architektur der Förder- und Wassertürme*. Munich: Prestel Verlag, 1971.
- Bernd & Hilla Becher*. La Jolla, Calif.: La Jolla Museum of Contemporary Art, 1974
- Bernd & Hilla Becher*. London: Arts Council of Great Britain, 1974.
- Bernd & Hilla Becher: Typologie, Typologien, Typologies*. Venice: Venice Biennale, 1990.
- Bernd und Hilla Becher: Fotografien 1957-1975*. Bonn: Rheinisches Landesmuseum, 1975.
- Blast Furnaces*. Cambridge: MIT Press, 1990.
- Fachwerkhäuser des Siegener Industriegebietes*. Munich, 1977. Published in English as *Framework Houses from the Siegen Industrial Area*. Munich: Schirmer-Mosel Verlag, 1977.
- Fördertürme, Chevalements, Mineheads*. Munich: Schirmer-Mosel Verlag, 1985.
- Maschinenhalle Zohern 2*. Munich: Prestel Verlag, 1972.
- Watertowers*. Cambridge: MIT Press, 1988.
- Zeche Sollern II*. Munich: Schirmer-Mosel Verlag, 1977.
- ARTICLES AND BOOKS
- Andre, Carl. "A Note on Bernhard and Hilla Becher." *Artforum* 11, no. 4 (December 1972):59-61.
- Becher, Bernd and Hilla. "Hilla and Bernd Becher: Preparation Plants." *Aperture* no. 78 (1977):20-31.
- . "Anonymous Sculpture." *Art and Artists* 5 (May 1970):56-57.
- Chevrier, Jean-François. *Galleries* (December/January 1988/89):71-75.
- Faust, Gretchen. "New York in Review." *Arts Magazine* 64, no. 8 (April 1990):102-03.
- Foote, Nancy. "The Anti-Photographers." *Artforum* 15, no. 1 (September 1976):46-54.
- Foster, Hal. "Hilla and Bernd Becher, Sonnabend Gallery" *Artforum* 17, no. 6 (February 1979):66.
- Fuller, P. *Connoisseur* no. 189 (May 1975):91-92.
- Gilbert-Rolf, Jeremy. "Reviews: Sonnabend Gallery Downtown." *Artforum* 12 (June 1974):70-71.
- Grauerholz, Angela, and Anne Ramsden (interviewers). *Parachute* (Montreal) no. 22 (Spring 1981):14-19.
- Grimes, Nancy. "Bernd and Hilla Becher, Sonnabend." *Art News* 87, no. 5 (May 1988):166.
- Grundberg, Andy. "Seeking the Human Qualities in Industrial Forms." *New York Times* (7 January 1990):II, 33, 35.
- Jappe, Georg. "Projection: The New Trend at Prospect '71." *Studio International* 182, no. 939 (December 1971):260.
- Kraus, Rolf H., Manfred Schmalriede, and Michael Schwartz. *Kunst Mit Photographie*. Berlin: Frölich & Kaufmann, 1983.
- Lawson, T. "Sonnabend Gallery, New York." *Flash Art* no. 102 (March/April 1981):39-40.
- Lichtenstein, Therese. "Hilla & Bernd Becher." *Arts Magazine* 57, no. 9 (May 1983):50.
- Linker, Kate. "Bernd and Hilla Becher, Sonnabend Gallery" *Artforum* 21, no. 10 (Summer 1983):76.
- Masheck, Joseph. "Unconscious Formalism, a Response to Andre's Note on the Bechers." *Artforum* 11, no. 7 (March 1973):74-75.

Miller, John. "Günther Förg, Reinhard Mucha and Bernd & Hilla Becher." *Artscribe International* no. 62 (March/April 1987):82-83.

Phillips, Patricia C. "Bernd and Hilla Becher, Sonnabend Gallery." *Artforum* 24, no. 7 (March 1986):114.

Ratcliff, Carter. "Amsterdam—Paris—Düsseldorf." *Artforum* 11, no. 4 (December 1972):89.

Salvioni, Daniela. "Bernd and Hilla Becher." *Flash Art* no. 140 (May/June 1988):104.

Smith, Roberta. "Art: Günther Förg and Reinhard Mucha in Show." *New York Times* (28 November 1986):III, 28.

Sturtevant, Alfred. "Bernd and Hilla Becher at Sonnabend." *Arts Magazine* 60, no. 7 (March 1986):124-25.

Van der Marck, Jan. "Inside Europe Outside Europe." *Artforum* 16, no. 5 (January 1978):49-55.

Weinstein, Matthew A. "Bernd & Hilla Becher." *Artforum* 26 (Summer 1988): 136-37.

LYNNE COHEN

1944 Born, Racine, Wisconsin

1967 B.S., University of Wisconsin

SELECTED ONE-PERSON EXHIBITIONS

1990 Presentation House, Vancouver (with Roger Martin)

Printworks Ltd., Chicago

Gokelaere & Janssen, Brussels (catalog)

1989 Museum für Gestaltung, Zurich

Samia Saouma Gallery, Paris (also 1988)

Art 45, Montreal

Sweger Konst, Stockholm

1988 Interim Art, London

PPOW Gallery, New York

1986 49th Parallel, New York

1984 Nova Scotia College of Art and Design, Halifax, Nova Scotia

1983 Photo Union Gallery, Hamilton, Ontario

The Magic Image Gallery, Pickering, Ontario

Brown University, Providence, Rhode Island

Production de la Huitième, Noranda, Quebec

1978 International Center of Photography, New York

Carpenter Center for Visual Arts, Harvard University, Cambridge

1975 University of New Mexico, Albuquerque

1973 A Space Gallery, Toronto

SELECTED GROUP EXHIBITIONS

1990 *Cultural Artifacts*, Ehlers-Caudill Gallery Ltd., Chicago

1989 *Still Surreal*, Art Gallery, Sarah Lawrence College, Bronxville, New York

Power Plays: Contemporary Photography from Canada, Stills Gallery, Edinburgh (catalog)

1988 *Democracy—Education*, Dia Art Foundation, New York

Democracy—Cultural Participation, Dia Art Foundation, New York

Dislocations, curated by Dan Hanson, New York

Burden Gallery at Aperture Foundation, New York

1987 *Modern Living*, Jeffrey Linden Gallery, Hollywood

Heresies, PPOW Gallery, New York

1986 *Dissolution*, PPOW Gallery, New York

1985 *From the Collection of the National Film Board*, Edmonton Art Gallery, Alberta; traveled

Environments Here and Now: Three Contemporary Photographers, National Gallery of Canada, Ottawa (catalog)

1984 *La photographie créative*, Pavillon des Arts, Bibliothèque Nationale, Paris

Responding to Photography, Art Gallery of Ontario, Ontario

Seeing People—Seeing Space: Contemporary Photographers from Ontario, The Photographers' Gallery, London; traveled

1983 *Latitudes and Parallels*, The Winnipeg Art Gallery, Winnipeg, Manitoba (catalog)

1982 *New Vintage*, The Photographers' Gallery, Saskatoon, Saskatchewan

1981 *Points of View*, Musée des Beaux Arts, Montreal

The Mask of Objectivity: Subjective Images, McIntosh Memorial Gallery, University of Western Ontario, London, Canada

- Suite, Série, Séquence*, Centre Culturel, Nantes
- Les Choix de l'Oeil*, Musée d'Art Contemporain, Montreal
- 1980 *The Magical Eye*, National Gallery of Canada, Ottawa; traveled
- Master 19th and 20th Century Photographs*, Centre Saide Bronfman, Montreal
- 22 Women*, Light Work Gallery, Syracuse, New York
- 1979 *The Banff Purchase*, Walter Phillips Gallery, Banff, Alberta; traveled (catalog)
- Canadian Perspectives*, Ryerson Polytechnic, Toronto
- CEPA Gallery, Buffalo
- 1977 *Photo '77*, Conference Centre, Ottawa
- Rooms*, Museum of Modern Art, New York
- New Acquisitions*, National Gallery of Canada, Ottawa
- 1976 *Five Photographers*, Owens Art Gallery, Sackville, New Brunswick
- The Photographers' Choice*, Witkin Gallery, New York (catalog)
- Destination Europe: Six Canadian Photographers*, Optica Gallery, Montreal; traveled
- 1975 *The Female Eye*, National Film Board of Canada, Ottawa (catalog)
- Exposure*, Art Gallery of Ontario, Ontario (catalog)
- 1973 *Photography: Midwest Invitational*, Walker Art Center, Minneapolis
- MONOGRAPHS
- Lynne Cohen*. Brussels: Galerie Gokelaere and Janssen, 1990.
- Occupied Territory—Lynne Cohen*. New York: Aperture Books, 1988.
- ARTICLES AND BOOKS
- "Lynne Cohen." *Creative Camera* no. 8/9 (1989):134.
- Cousineau, Penny. "New York: Lynne Cohen, International Center of Photography, New York." *Arts Canada* 35, no. 3 (October/November 1978):68.
- Durand, Regis. "Lynne Cohen ou l'effet de coupe." *Art Press* no. 145 (March 1990):45-47.
- Edwards, Owen. "The Emptiness of Our Empty Rooms." *The Saturday Review* (8 July 1978):20-21.
- Ewing, William A. "Lynne Cohen: Room Readings." *Aperture* no. 106 (Spring 1987):24-31.
- Fisher-Taylor, Gail. "Photography: The Banff Purchase." *Artmagazine* 11, no. 47 (February 1980):25-30.
- . "Lynne Cohen Photos at Yarlow/Salzman Gallery." *Artmagazine* 10, no. 43/44 (May/June 1979):42-43.
- Hagen, Charles. "Lynne Cohen, 49th Parallel." *Artforum* 25, no. 2 (October 1986):132-33.
- Huginin, James R. "Lynne Cohen, Elaine Reichek, Erica Uhlenbeck," *New Art Examiner* 17, no. 8 (April 1990):41-42.
- Jenkins, William. "Lynne Cohen: Interiors." *Image* 17, no. 3 (September 1974):12-19.
- Sullivan, Constance, ed. *Women Photographers*. New York: Harry N. Abrams, 1990.
- Taylor, Kendra. "Lynne Cohen, PPOW" *Art News* 87, no. 8 (October 1988):177-78.
- Taylor, Sue. "Lynne Cohen at Printworks Ltd." *Art in America* 78, no. 9 (September 1990):203-04.
- Weinstein, Matthew A. "Lynne Cohen, PPOW" *Artforum* 27, no. 2 (October 1988):149.
- JUDY FISKIN
- 1945 Born, Chicago, Illinois
- 1966 B.A., Pomona College, Claremont, California
- 1966- Graduate study in art history,
- 1967 University of California, Berkeley
- 1969 M.A., University of California, Los Angeles
- SELECTED ONE-PERSON EXHIBITIONS
- 1991 Asher/Faure Gallery, Los Angeles
- Curt Marcus Gallery, New York
- 1990 *Recent Work*, The Drawing Room, Tucson
- 1988 *Survey, 1973-1988*, Newspace, Los Angeles
- 1987 *My Trip to New York*, Mount St. Mary's College, Los Angeles
- 1985 *New Work*, Melinda Wyatt Gallery, New York
- 1984 *Some Aesthetic Decisions*, Newspace, Los Angeles
- 1983 *Dingbat*, Paper Architecture, Minneapolis
- 1982 *Dingbat*, Newspace, Los Angeles

- 1981 *Long Beach*, Los Angeles Institute of Contemporary Art, Los Angeles
- More Stucco*, Otis Art Institute of Parsons School of Design, Los Angeles
- 1977 *Desert Photographs*, Salathe Gallery, Pitzer College, Claremont, California
- 1976 *Desert Photographs*, Castelli Graphics, New York; traveled
- 1975 *Military Architecture*, University of California, Irvine
- Thirty-Five Views of San Bernardino*, Pitzer College, Claremont, California
- Thirty-Five Views of San Bernardino*, California State University, San Bernardino
- SELECTED GROUP EXHIBITIONS
- 1990 *Encyclopedics: Theresa Bramlett, Judy Fiskin, Nicholas Rule*, Real Art Ways, Hartford, Connecticut
- California Cityscapes*, San Diego Museum of Art, San Diego
- 1989 *Poetic Objectives*, Curt Marcus Gallery, New York
- Contemporary American Photography*, University of Colorado, Colorado Springs
- Stated as Fact: New Jersey Documents*, New Jersey State Museum, Trenton
- Framing Four Decades*, University Art Museum, California State University, Long Beach
- 1988 *A Visible Order*, Otis Art Institute, Los Angeles
- Houses*, Home Savings and Loan, Los Angeles
- 1987 *Through the Lens: 40 Years of Photography*, Fresno Arts Center and Museum, Fresno, California
- Intimate Narratives*, Fresno City College, Fresno
- 1986 *A Visible Order*, Lieberman and Saul, New York
- 1985 *On View—New Work Gallery*, New Museum of Contemporary Art, New York
- 1984 *Exposed and Developed: Photography Sponsored by the NEA*, National Museum of American Art, Smithsonian Institution, Washington, D.C.
- Process/Strategy/Evolution: Shifts in Perception Over Time*, Rochester Institute of Technology, Rochester, New York
- The Implied Performance*, California State University, Northridge
- L.A. and the Palm Tree: Image of a City*, Arco Center for Visual Art, Los Angeles
- 1983 *L.A. Seen*, University Art Galleries, University of Southern California, Los Angeles
- 1981 *California: The State of Landscape (1872-1981)*, Newport Harbor Art Museum, Newport Beach, California; traveled
- Four California Views*, The Oakland Museum, Oakland, California
- Locations*, California State University, San Bernardino
- 1980 *Long Beach: A Photography Survey*, Art Museum and Galleries, California State University, Long Beach
- 1977 *Los Angeles in the Seventies*, Fort Worth Art Museum, Fort Worth; traveled
- Miniature*, California State University, Los Angeles
- 1976 *Exposing Photographic Definitions*, Los Angeles Institute of Contemporary Art, Los Angeles
- 1975 *Impetus: The Creative Process*, Los Angeles Municipal Art Gallery, Los Angeles
- 1973 *Exposures: Photography and its Extensions*, Womanspace Gallery, Los Angeles
- MONOGRAPHS
- William Bartman, ed. *Judy Fiskin*. Beverly Hills: A.R.T. Press, 1988.
- ARTICLES AND BOOKS
- Armstrong, Richard. "Judy Fiskin, 'Long Beach Series,' L.A. Institute of Contemporary Art, and 'More Stucco,' Otis-Parsons Art Gallery." *Artforum* 20, no. 9 (May 1982):90-91.
- . "Judy Fiskin's Photographs." *Journal: Southern California Art Magazine* 4, no. 40 (December 1984):5.
- Berland, Dinah. "Dingbats Find a Place in Art." *Los Angeles Times* (19 December 1982): Calendar, 108.
- . "Judy Fiskin." *Artscene* 8, no. 4 (December 1988):31-32.
- Brown, Turner, and Elaine Partnow, eds. *Macmillan Biographic Encyclopedia of Photographic Artists and Innovators*, 197. New York: Macmillan, 1984.
- Brumfield, John. "On Meaning and Significance." *Journal: Southern California Art Magazine* (Winter 1983):43-48.
- Clothier, Peter. "Judy Fiskin at Newspace." *Art in America* 71 (April 1983):189.

Danieli, Fidel. "Judy Fiskin at LAICA." *Images and Issues* 2, no. 4 (Spring 1982):92.

Fischer, Hal. "Southern California Sampling." *Artweek* 8, no. 23 (16 June 1977):11-12.

Fiskin, Judy. "Borges, Stryker, Evans: The Sorrows of Representation." *Views: The Journal of Photography in New England* 9, no. 2 (Winter 1988) Supplement:2-6.

———. "On 'TV Generations.'" *Journal: Southern California Art Magazine* 6, no. 46 (Spring 1987):11.

———. *Paris Review*, no. 110 (Spring 1989). Portfolio of 12 photographs.

———, and Dick Barnes. *Thirty-One Views of San Bernardino*. Pomona, California: Spectator Press, Pomona College, 1975.

Gerstler, Amy. "Judy Fiskin at Newspace." *Art Issues* no. 3 (April 1989):25.

Hazlitt, Gordon. "Verbal Intentions, Visual Results." *Art News* 75 (January 1976):66-68.

Hugunin, James R. "Hey Judy! Let's Went." In *Frequently Rejected Essays* (Los Angeles: U-Turn, 1984), 24-31.

Irmas, Deborah. "The Changing Ideal: New Models for Contemporary Photography." *San Francisco Camerawork Quarterly* 15, no. 1 (Spring 1988):7-11.

Johnstone, Mark. "A Subjective View of Long Beach." *Artweek* 11, no. 40 (29 November 1980):11.

———. "Unfinished Business." *Afterimage* 8 (February 1981):13.

Knight, Christopher. "Fiskin's Witty Photos Spotlight L.A. Apartment Buildings." *Los Angeles Herald Examiner* (15 December 1982):C1.

Lau, Alberto. "Landscapes Near and Far." *Artweek* 12, no. 1 (10 January 1981):12.

Muchnic, Suzanne. "Exploring Photographic Visions." *Artweek* 7, no. 40 (20 November 1976):1.

Pincus, Robert L. "Judy Fiskin—Some Questions of Aesthetics." *Visions* 4, no. 1 (Winter 1989):10-12.

Selwyn, Marc. "Judy Fiskin, Newspace, Los Angeles." *Flash Art* no. 145 (March/April 1989):117.

Tanney, Kathy. "Individuality Begins at Home." *Artweek* (27 December 1986):12.

CANDIDA HÖFER

1944 Born in Eberswalde, Germany.

1973- Studied film at the Kunstakademie,

1976 Düsseldorf, under Ole John.

1976- Studied photography at
1982 Kunstakademie, Düsseldorf, under Bernd Becher.

SELECTED ONE-PERSON EXHIBITIONS

1990 Nicole Klagsbrun Gallery,
New York

Franz Paludetto, Turin

Galerie Wilma Tolksdorf, Hamburg
(also 1989)

1989 Kunstverein Bremerhaven
Galerie Faust, Geneva

1988 Galerie Johnen & Schöttle,
Cologne

1984 *Innenraum, Fotografien*
1979-1984, Regionalmuseum
Xanten; traveled (catalog)

1982 *Öffentliche Innenräume 1979*
1984, Museum Folkwang, Essen
(catalog)

1979 Galerie Arno Kohnen, Düsseldorf

1975 Galerie Konrad Fischer, Düsseldorf

SELECTED GROUP EXHIBITIONS

1990 *Perspektiven—Fotografinnen in*
Deutschland und Japan, Kawa-
saki City Museum, Kawasaki,
Japan (catalog)

1989 *Ister Deutscher Photopreis*,
Galerie Landesgirokasse, Stuttgart
(catalog)

Museum für Photographie,
Braunschweig (catalog)

Latvian SSR Photoart Society, Riga

Accrochage II, Galerie Meert
Rihoux, Brussels

1987 *Fotografen*, APAC, Nevers

1986 Foto-Biennale Enschede, Enschede
(catalog)

Gursky, Höfer, Hütte,
Austellungsraum Brückenstrasse,
Düsseldorf

Sieben Fotografen, Galerie
Rüdiger Schöttle, Munich

1985 *Räume*, Galerie Rüdiger Schöttle,
Munich

1984 *Aus den Trümmern: Kunst und*
Kultur im Rheinland und
Westfalen 1945-1952, Rheinisches
Landesmuseum, Bonn; traveled
(catalog)

1983 *22 Fotografinnen*, Hahnenortburg,
Cologne (catalog)

1981 Galerie Konrad Fischer
(Förderprogramm für junge
Kunst), Internationaler Kunstmarkt,
Cologne (catalog)

1978 *Europa und Vorderaisien*,
Museum für Völkerkunde,
Hamburg

1976 *Nachbarschaft*, Kunsthalle
Düsseldorf (catalog)

MONOGRAPHS

Öffentliche Innenräume 1979-1982.
Essen: Museum Folkwang, 1982.

Innenraum, Fotografien 1979-1984.
Bonn: Regionalmuseum Xanten and
Rheinisches Landesmuseum Bonn, 1984.

ARTICLES AND BOOKS

Alltag in der Türkei. Cologne: Vista
Point Verlag, 1977.

Avigikos, Jan. "Candida Höfer—Nicole
Klagsbrun Gallery." *Artforum* 29, no. 3
(November 1990):164-65.

"Candida Höfer." *Kunstforum* no. 83
(1986):122.

Faust, Gretchen. "New York in Review."
Arts Magazine 65, no. 4 (December
1990):106.

Graw, Isabelle. "Bernhard Becher's
Students, Johnen & Schöttle, Köln."
Flash Art no. 143 (1988):123-24.

———. "Düsseldorfer Künstler II:
Gesellschaftsraum: Isabelle Graw im
Gespräch mit Candida Höfer." *Artis*
(November 1989):26-29.

Hendrickson, Janis. "Candida Höfer;
Wilma Tolksdorf, Hamburg." *Flash Art*
no. 148 (October 1989):136.

Höfer, Candida. Book review of
Architektur by Donald Judd. *Artforum*
27, no. 4 (December 1989):130.

———. "Franz West at the Kunsthisto-
risches Museum, Vienna: A Project for
Artforum." *Artforum* 28, no 8 (April
1990):28.

Johnson, Ken. "Candida Höfer at Nicole
Klagsbrun." *Art in America* 78, no. 12
(December 1990):168-69.

Koether, Jutta. "Candida Höfer, Johnen
& Schöttle." *Artforum* 27, no. 5 (January
1989):129.

König, Kaspar, ed. *Von Hier Aus: Zwei
Monate neue Deutsche Kunst in
Düsseldorf.* Cologne: Dumont, 1984.

Locker, Ludwig. "Architektonische
Aspekte in der Düsseldorfer Gegen-
wartskunst (1)." *Artefactum* no. 11
(1985):12.

Meister, Helga. "Mit Licht, kühlem Blick
und Methode." *Art* no. 10 (1989):56.

"Prägnante Blicke." *Wolkenkratzer Art
Journal* no. 1 (1989).

Türken in Deutschland. Cologne: Vista
Point Verlag, 1980.

ROGER MERTIN

1942 Born, Bridgeport, Connecticut.

1960- Studied at the University of
1961 Bridgeport.

1965 B.F.A., Rochester Institute of
Technology, Rochester,
New York.

1972 M.F.A., Visual Studies Workshop,
Rochester, New York.

SELECTED ONE-PERSON EXHIBITIONS

1990 Presentation House, Vancouver
(with Lynne Cohen)

1989 *Artist's Statement: Photographs,*
Art Library Gallery, University of
Rochester, Rochester, New York
(catalog)

1985 Robert B. Menschel Photography
Gallery, Syracuse University,
Syracuse, New York
1984: Rochester, Hartnett Gallery,
University of Rochester,
Rochester, New York

1984 Northlight Gallery, Arizona State
University, Tempe

1983 Freidus/Ordovery Gallery,
New York

1982 Vision Gallery, Boston

Photographers Gallery, Toronto
Robert Freidus Gallery,
New York

1981 Friends of Photography, Carmel,
California

1980 Film in the Cities, St. Paul
Light Gallery, New York (also
1975 and 1973)

1979 Light Work/Community Dark
Rooms, Syracuse, New York

Center Gallery, Sun Valley Center
for Art and Humanities, Idaho

1978 Visual Studies Workshop,
Rochester, New York

Chicago Center for Contempor-
ary Photography, Chicago
(catalog)

1972 San Francisco Art Institute,
San Francisco

1971 *Plastic Love Dream,* Do Not
Bend Gallery, London

1969 University of California, Davis

1966 International Museum of Photo-
graphy at George Eastman House,
Rochester, New York

SELECTED GROUP EXHIBITIONS

1990 *Street Engagements: Social
Landscape Photography of the
Sixties,* International Museum of
Photography at George Eastman
House, Rochester, New York

*Transformations: Experimental
Photography of the Sixties,*
Hartnett Gallery, University of
Rochester, Rochester, New York

*Photographers at Ellis Island,
1900-1990,* The Museum of the
Statue of Liberty and Ellis Island,
Ellis Island, New York

- 1989 *Night Light: A Survey of 20th-Century Night Photography*, Nelson-Atkins Museum of Art, Kansas City, Missouri; traveled
- 1987 *American Dream*, Centro Reina Sofia, Madrid; traveled in Spain
- 1986 *Taking Liberty*, New York State Museum and the Buffalo and Erie County Historical Society, Albany and Buffalo, New York
- Images of an Icon, Photographs of the Statue of Liberty*, San Angelo Museum of Fine Art, San Angelo, Texas; traveled
- 1985 *American Images: Photography 1945-1980*, Barbican Gallery, Barbican Centre, London
- Light Work, Photography over the 70's and 80's*, Everson Museum of Art, Syracuse, New York
- New Color/New Work*, Museum of Contemporary Photography of Columbia College, Chicago (catalog)
- 1984 *Rochester, an American Center of Photography*, International Museum of Photography at George Eastman House, Rochester, New York
- 1983 *Arboretum*, University of Colorado, Denver
- Flash Photography Past & Present*, The Photographer's Gallery Limited, London
- 1981 *The New Color: A Decade of Color Photography*, Everson Museum of Art, Syracuse, New York; traveled (catalog)
- American Landscapes*, Museum of Modern Art, New York (catalog)
- 1980 *American Photography 1970-80*, Whatcom Museum of Art, Bellingham, Washington (catalog)
- Polaroid Photography*, Philadelphia College of Art, Philadelphia
- 1979 *American Photography in the 70's*, Art Institute of Chicago
- 1977 *Great West: Real/Ideal*, University of Colorado and Smithsonian Institution; traveled (catalog)
- 1976 *Photographie, Rochester, N.Y.*, Centre Culturel Americain, Paris
- Peculiar to Photography*, University Art Museum, University of New Mexico, Albuquerque (catalog)
- 1974 *Photography Unlimited*, Fogg Art Museum, Harvard University
- 1971 *Figure in Landscape*, International Museum of Photography at George Eastman House, Rochester, New York (catalog)
- 1969 *The Photograph as Object 1843-1969*, National Gallery of Canada; traveled in Canada
- 1967 *Contemporary Photographers IV*, International Museum of Photography at George Eastman House, Rochester, New York
- 1966 *Seeing Photographically*, International Museum of Photography at George Eastman House, Rochester, New York
- MONOGRAPHS
- Desmarais, Charles, ed. *Roger Martin, Records 1976-78*. Chicago: Chicago Center for Contemporary Photography, 1978.
- ARTICLES AND BOOKS
- Album* no. 8 (1970) (London). Includes texts on "Plastic Love Dream" by Robert Sobieszek and Gary Metz.
- Album* no. 3 (1969) (London).
- Alinder, James, ed. *9 Critics, 9 Photographs, Untitled 23*. Carmel, California: Friends of Photography, 1980.
- Eauclaire, Sally, ed. *American Independents: Eighteen Color Photographers*. New York: Abbeville Press, 1987.
- Hartwell, Carroll T. *The Making of a Collection: Photographs from the Minneapolis Institute of Arts*. New York: Aperture, 1984.
- Huginin, James. "More on Martin." *Afterimage* 6, no. 6 (January 1979):17-18.
- "An Inquiry into the Aesthetics of Photography." *Artscanada* nos. 192 through 195 (1974).
- Jay, Bill, ed. *Views on Nudes*. London: Focal Press, 1971.
- Karmel, Pepe. "Roger Martin at Light." *Art in America* 68, no. 6 (Summer 1980):159.
- Kotker, Norman. *Ellis Island: Echoes from a Nation's Past*. New York: Aperture, 1989.
- Lyons, Nathan. *Photography in the Twentieth Century*. New York: Horizon Press, 1967.
- , ed. *Vision and Expression*. New York: Horizon Press, 1969.
- Mozley, Anita Ventura, ed. *American Photography: Past into Present*. Washington: Seattle Art Museum, 1976.
- Rathbone, Belinda, ed. *One of a Kind Recent Polaroid Color Photography*. Boston: David R. Godine, 1979.
- Recaption: Recontext*. Minneapolis: University Art Museum, University of Minnesota, 1989.
- Silverman, Ruth, ed. *Athletes: Photographs 1860-1986*. New York: Knopf, 1987.

Sullivan, Constance, ed. *Nude: Photographs 1850-1980*. New York: Harper & Row, 1980.

Witkin, Lee, and Barbara London, eds. *The Photograph Collector's Guide*. Boston: New York Graphic Society, 1979.

THOMAS RUFF

1958 Born in Zell am Harmersbach, West Germany.

1977- Studied photography at
1985 Kunstakademie, Düsseldorf, under Bernd Becher.

SELECTED ONE-PERSON EXHIBITIONS

1990 Galerie Nikolaus Sonne, Berlin (also 1987)

Mai 36 Galerie, Lucerne (also 1988 with catalog)

Galerie Crousel-Robelin Bama, Paris (also 1987)

303 Gallery, New York (also 1989)

Stuart Regen Gallery, Los Angeles

1989 Galerie Bebert, Rotterdam
Cornerhouse, Manchester

Galerie Philip Nelson, Lyon (also 1986)

XPO Galerie, Hamburg

Galerie Johnen & Schöttle, Cologne (also 1987)

De Appel Foundation, Amsterdam

Galerie Rüdiger Schöttle, Munich (also 1981, 1984, and 1987)

Portraits, Houses, Stars, Stedelijk Museum, Amsterdam; traveled (catalog)

1988 Museum Schloss Hardenberg, Velbert, and Portikus, Frankfurt (catalog)

Ydessa Hendeles Art Foundation, Toronto

1984 Galerie Konrad Fischer, Düsseldorf

SELECTED GROUP EXHIBITIONS

1990 *Primavera Fotografica*, Centro Santa Monica, Barcelona (catalog)

New Work: A New Generation, San Francisco Museum of Modern Art, San Francisco (catalog)

Kunstmuseum, Bonn

1989 '32 Portraits', *Photography in Art*, Kunstraai, Amsterdam (catalog)

Tenir l'Image à Distance, Musée d'Art Contemporain, Montreal (catalog)

1988 *Aperto 88*, Venice Biennale, Venice (catalog)

BiNationale, Kunstverein, Kunsthalle and Kunstsammlung, Düsseldorf; Museum of Fine Arts and Institute of Contemporary Art, Boston (catalog)

Bilder—Denda, van Ofen, Ruff, Museum Haus Esters, Krefeld (catalog)

1986 *Reste des Authentischen: Deutsche Fotobilder der 80er Jahre*, Museum Folkwang, Essen, West Germany; traveled (catalog)

FOTO cliché, Victoria Miro and Orchard Gallery, Derry, Northern Ireland (catalog)

1985 *Künstlerische Fotografie des 20. Jahrhunderts*, Universitätsmuseum Marburg

Das Auge des Künstlers—das Auge der Kamera, Pinacoteca, Ravenna, and Kunstverein, Frankfurt (catalog)

1982 *Ausstellung B*, Künstlerwerkstätten Lothringer Strasse, Munich (catalog)

MONOGRAPHS

Thomas Ruff, Velbert: Museum Schloss Hardenberg; and Frankfurt: Portikus, 1988.

Thomas Ruff, Lucerne: Mai 36 Galerie, 1988.

Thomas Ruff, Portraits, Houses, Stars. Amsterdam: Stedelijk Museum, 1989.

ARTICLES AND BOOKS

Beyer, Lucy. "Reviews—Thomas Ruff." *Flash Art* no. 134 (May 1987):92-93.

Decter, Joshua. "New York in Review." *Arts Magazine* 64, no. 1 (September 1989):102-03.

Dornberg, John. "Thomas Ruff." *Art News* 88, no. 4 (April 1989):164-65.

Graw, Isabelle. "Aufnahmeleitung." *Artis* (October 1989):55-58.

Grundberg, Andy. "Reminders of the 60's in Collage and Montage." *New York Times* (19 October 1990):C21.

Hermes, Manfred. "Doppelgänger." *Artscribe International* no. 68 (March/April 1988):60-63.

Humeltenberg, Hanna. "The Magic Reality in Thomas Ruff's Pictures." *Parkett* no. 19 (1989):16-27.

Kuspit, Donald B. "The Repressed Face." *Aperture* no. 114 (Spring 1989):48-55.

Magnani, Gregorio. "Reviews—Thomas Ruff." *Flash Art* no. 141 (Summer 1988):141.

———. "Second Generation Post Photography." *Flash Art* no. 139 (March/April 1988):84-87.

Newton, I. "Provocative Portraits."
British Journal of Photography 136
(16 March 1989):27.

Rein, Ingrid. "Thomas Ruff, Rüdiger
Schöttle." *Artforum* 26, no. 9 (May
1988):158. (Review)

Rimanelli, David. "Thomas Ruff—303
Gallery." *Artforum* 29, no. 5 (January
1991):125-26.

Rubinstein, Meyer Raphael. "Apollo in
Düsseldorf: The Photographs of
Thomas Ruff." *Arts Magazine* 63, no. 2
(October 1988):41-43.

Ruff, Thomas. "Houses by Thomas
Ruff." *Artforum* 27, no. 7 (March 1989):
102-05. Portfolio with note by Ida
Panicelli.

Sans, Jérôme. "Thomas Ruff, Crousel-
Robelin, Paris." *Flash Art* no. 139
(March/April 1988):122.

Schwendenwein, Jude. "Reviews—
Thomas Ruff, Richard Prince, Robert
Mapplethorpe, Jeff Wall." *Artscribe
International* no. 72 (November/
December 1988):80-81.

Winzen, Matthias. "Frankfurt: Thomas
Ruff at Portikus." *Art in America* 76
(December 1988):162-63.

Wulffen, Thomas. "Reviews—Thomas
Ruff, Galerie Nikolaus Sonne." *Artscribe
International* no. 81 (May 1990):86-87.

EDWARD RUSCHA

1937 Born in Omaha, Nebraska.
Moved to Oklahoma, 1941; to
Los Angeles, California, 1956.

1956- Studied at the Chouinard Art
1960 Institute, Los Angeles.

SELECTED ONE-PERSON EXHIBITIONS

1990 *Gasoline Stations, 1962*, Robert
Miller Gallery, New York

*Edward Ruscha: Los Angeles
Apartments*, Whitney Museum of
American Art, New York
(catalog)

1989 *Edward Ruscha*, Musée National
d'Art Moderne, Centre Georges
Pompidou, Paris, and Museum
Boymans-van Beuningen,
Rotterdam; traveled (catalog)

1988 *Words Without Thoughts Never to
Heaven Go*, Lannan Museum,
Lake Worth, Florida; traveled
(catalog)

1982 *The Works of Edward Ruscha*,
San Francisco Museum of Modern
Art, San Francisco; traveled
(catalog)

1978 *Edward Ruscha/Books*, Galerie
Rüdiger Schöttle, Munich

1974 *Edward Ruscha/Prints and
Publications 1962-74*, Arts
Council of Great Britain; traveled
(catalog)

1970 *Books by Edward Ruscha*, Galerie
Heiner Friedrich, Munich
(catalog)

1963 Ferus Gallery, Los Angeles

SELECTED GROUP EXHIBITIONS

1990 *Artificial Nature*, Deste Founda-
tion for Contemporary Art, The
House of Cyprus, Athens, Greece
(catalog)

1989 *L.A. Pop in the Sixties*, Newport
Harbor Art Museum, Newport
Beach, California; traveled
(catalog)

L'Art Conceptuel, Une Perspective,
ARC/Musée d'Art Moderne
de la Ville de Paris (catalog)

1988 *Lost and Found in California/
Four Decades of Assemblage Art*,
Pence Gallery, Santa Monica
(catalog)

1987 *Made in U.S.A.: An Americaniza-
tion in Modern Art of the '50s
and '60s*, University Art Museum,
University of California, Berkeley
(catalog)

*Photography and Art: Interactions
Since 1946*, Los Angeles County
Museum of Art; traveled
(catalog)

1982 *Target III: In Sequence*, The
Museum of Fine Arts, Houston
(catalog)

Vision #5: Artists' Photographs,
Crown Point Gallery, Oakland,
California (catalog)

1981 *No Title/The Collection of Sol
LeWitt*, Wesleyan University,
Middletown, Connecticut, in
association with the Wadsworth
Atheneum, Hartford (catalog)

1980 *Printed Art, a View of Two
Decades*, The Museum of
Modern Art, New York (catalog)

1978 *Artwords and Bookworks*, Los
Angeles Institute of Contempor-
ary Art, Los Angeles; traveled
(catalog)

1976 *The Last Time I Saw Ferus, 1957-
1976*, Newport Harbor Art
Museum, Newport Beach, Califor-
nia (catalog)

1974 *American Pop Art*, Whitney
Museum of American Art, New
York (catalog)

1973 *Artists' Books*, Moore College of
Art, Philadelphia; traveled

1972 *USA West Coast*, Kunstverein,
Hamburg; traveled

1970 *Conceptual Art and Conceptual
Aspects*, The New York Cultural
Center in Association with
Farleigh Dickenson University,
New York (catalog)

- Information, Museum of Modern Art*, New York (catalog)
- 1969 *Series Photographs*, The School of Visual Arts, New York
- 1963 *Pop Art USA*, Oakland Art Museum and California College of Arts and Crafts, Oakland
- ARTIST'S BOOKS
- Twentysix Gasoline Stations*, 1963.
- Various Small Fires and Milk*, 1964.
- Some Los Angeles Apartments*, 1965.
- Every Building on the Sunset Strip*, 1966.
- Thirtyfour Parking Lots in Los Angeles*, 1967.
- Royal Road Test*, 1967; in collaboration with Mason Williams and Patrick Blackwell.
- Business Cards*, 1968; in collaboration with Billy Al Bengston.
- Nine Swimming Pools and a Broken Glass*, 1968.
- Stains*. Hollywood: Heavy Industries Publications, 1969.
- Crackers*. Hollywood: Heavy Industries Publications, 1969; story by Mason Williams.
- Babycakes*. New York: Multiples, Inc., 1970.
- Real Estate Opportunities*, 1970.
- A Few Palm Trees*. Hollywood: Heavy Industries Publications, 1971.
- Records*. Hollywood: Heavy Industry Publications, 1971.
- Colored People*, 1972.
- Hard Light*. Hollywood: Heavy Industry Publications, 1978; in collaboration with Lawrence Weiner.
- MONOGRAPHS
- Edward Ruscha*. Minneapolis: Minneapolis Institute of Arts, 1972.
- Edward Ruscha*. Rotterdam: Museum Boymans-van Beuningen, 1990.
- The Works of Edward Ruscha*. San Francisco: San Francisco Museum of Modern Art, 1982.
- ARTICLES AND BOOKS
- Antin, Eleanor. "Reading Ruscha." *Art in America* 61, no. 6 (November/December 1973):64-71.
- Bardo, Arthur. "Books Received." *Artforum* 5, no. 7 (March 1967):66.
- Barendse, Henri Man. "Ed Ruscha, an Interview." *Afterimage* 8, no. 7 (February 1981):8-10.
- Bourdon, David. "Ruscha as Publisher (Or All Booked Up)." *Art News* 71, no. 2 (April 1972):32-36, 68.
- . "A Heap of Words About Ed Ruscha." *Art International* 15, no. 9 (20 November 1971):25-28.
- Coleman, A.D. *Light Readings*. New York: Oxford University Press, 1979, pp. 113-19.
- Coplands, John. "Concerning 'Various Small Fires': Edward Ruscha Discusses His Perplexing Publications." *Artforum* 2, no. 5 (February 1965):24-25.
- Crary, Jonathan. "Edward Ruscha's 'Real Estate Opportunities.'" *Arts Magazine* 52, no. 5 (January 1978):119-21.
- Fehlau, Fred. "Ed Ruscha." (Interview) *Flash Art* no. 138 (January/February 1988):70-72.
- Foote, Nancy. "The Anti-Photographers." *Artforum* 15, no. 1 (September 1976):47-51.
- Leider, Philip. "Books." *Artforum* 2, no. 3 (September 1963):57.
- Miller, John. "Subtext." *Artscribe International* no. 66 (November/December 1987):74.
- . "The Mnemonic Book: Ed Ruscha's Fugitive Publications." *Parkett* no. 18 (December 1988):66-71.
- Morgan, Robert C. "Fables, Grids and Swimming Pools: Phototexts in Perspective." *Journal: Southern California Art Magazine* (LAICA Journal) no. 24 (September/October 1979):39-43.
- Pindell, Howardena. "Words With Ruscha." *The Print Collector's Newsletter* 3, no. 6 (January/February 1973):125-28.
- Sterback, Jana. "Premeditated/an interview with Ed Ruscha." *Real Life Magazine* no. 14 (Summer 1985):26-29.
- THOMAS STRUTH
- 1954 Born in Geldern (lower Rhine).
- 1973- Studied painting under Peter Kleeman and Gerhard Richter and photography under Bernd Becher at Kunstakademie, Düsseldorf.
- SELECTED ONE-PERSON EXHIBITIONS
- 1990 Galerie Paul Andriesse, Amsterdam
- Galerie Giovanna Minelli, Paris
- Urbi et Orbi Galerie, Paris
- Marian Goodman Gallery, New York
- The Renaissance Society at The University of Chicago, Chicago (catalog)

- 1989 Halle Süd, Geneva (catalog)
Galerie Max Hetzler, Cologne (also 1987)
The Clocktower, New York (with Andreas Gursky)
Luhring Augustine Gallery, New York
- 1988 Portikus, Frankfurt
Galerie Meert Rihoux, Brussels
Galerie Rüdiger Schöttle, Munich (also 1985 and 1980)
- 1987 Kunsthalle, Bern (catalog)
Prefectural Museum of Art, Yamaguchi, Japan (catalog)
Fruitmarket Gallery, Edinburgh
Westfälisches Landesmuseum, Münster
- 1986 Gallery Shimada, Yamaguchi, Japan
- 1981 Stadtmuseum Düsseldorf
- 1978 P.S. 1, New York
- SELECTED GROUP EXHIBITIONS
- 1990 *De Afstand*, Witte de With Center for Contemporary Art, Rotterdam (catalog)
- Aperto '90*, Biennale di Venezia, Venice
- 1989 *Prospekt Photographie*, Kunstverein, Frankfurt, and Steinernes Haus am Römerberg, Frankfurt (catalog)
Photo-Kunst, Arbeiten aus 150 Jahren, Neue Staatsgalerie, Stuttgart (catalog)
- 1988 *Deconstructing Architecture/Reconstructing History*, Massimo Audiello Gallery, New York (catalog)
La Razon Revisada, Fundación Caja de Pensiones, Madrid (catalog; also published in Catalan)
- 1987 *Skulptur Projekte Münster '87*, Westfälisches Landesmuseum, Münster (catalog)
Endlich so wieüberall, Museum Folkwang, Essen (catalog)
- 1986 *Standort Düsseldorf '86*, Kunsthalle, Düsseldorf (catalog)
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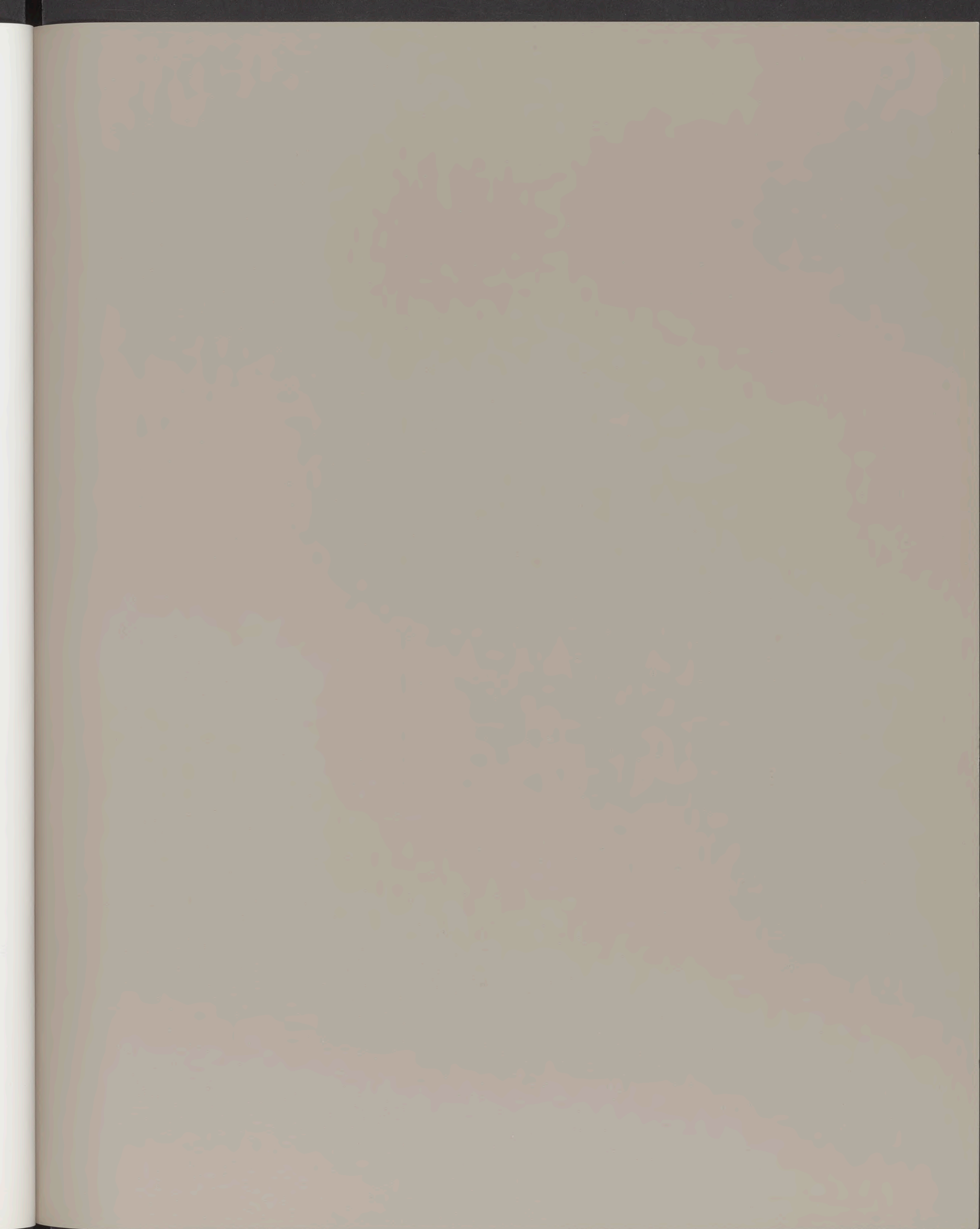
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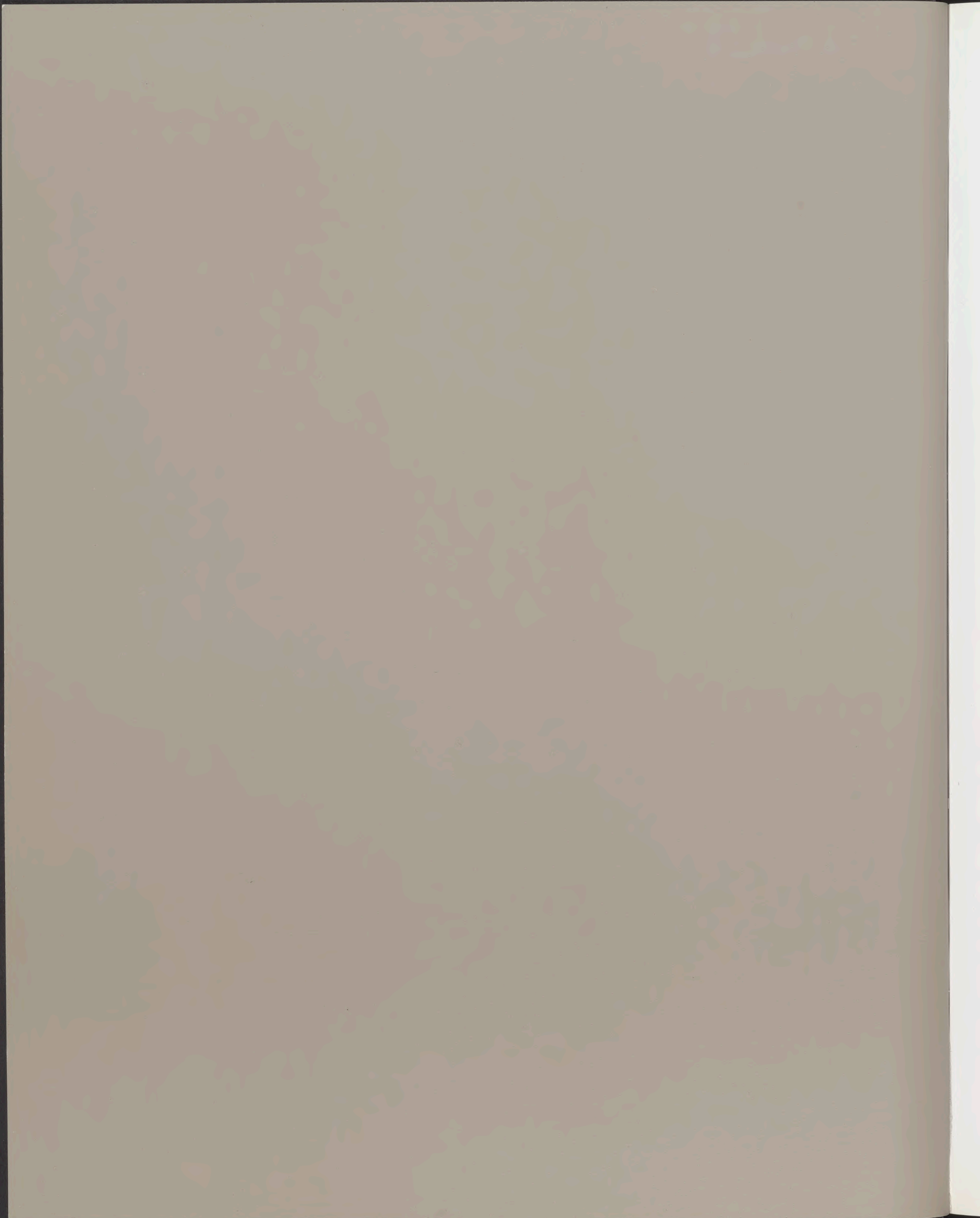
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